

FIRST, LET'S STOP BOMBING [P.9]

THE SAN FRANCISCO BAY

Oct. 10–16, 2001 • Vol. 36, No. 2 • FREE

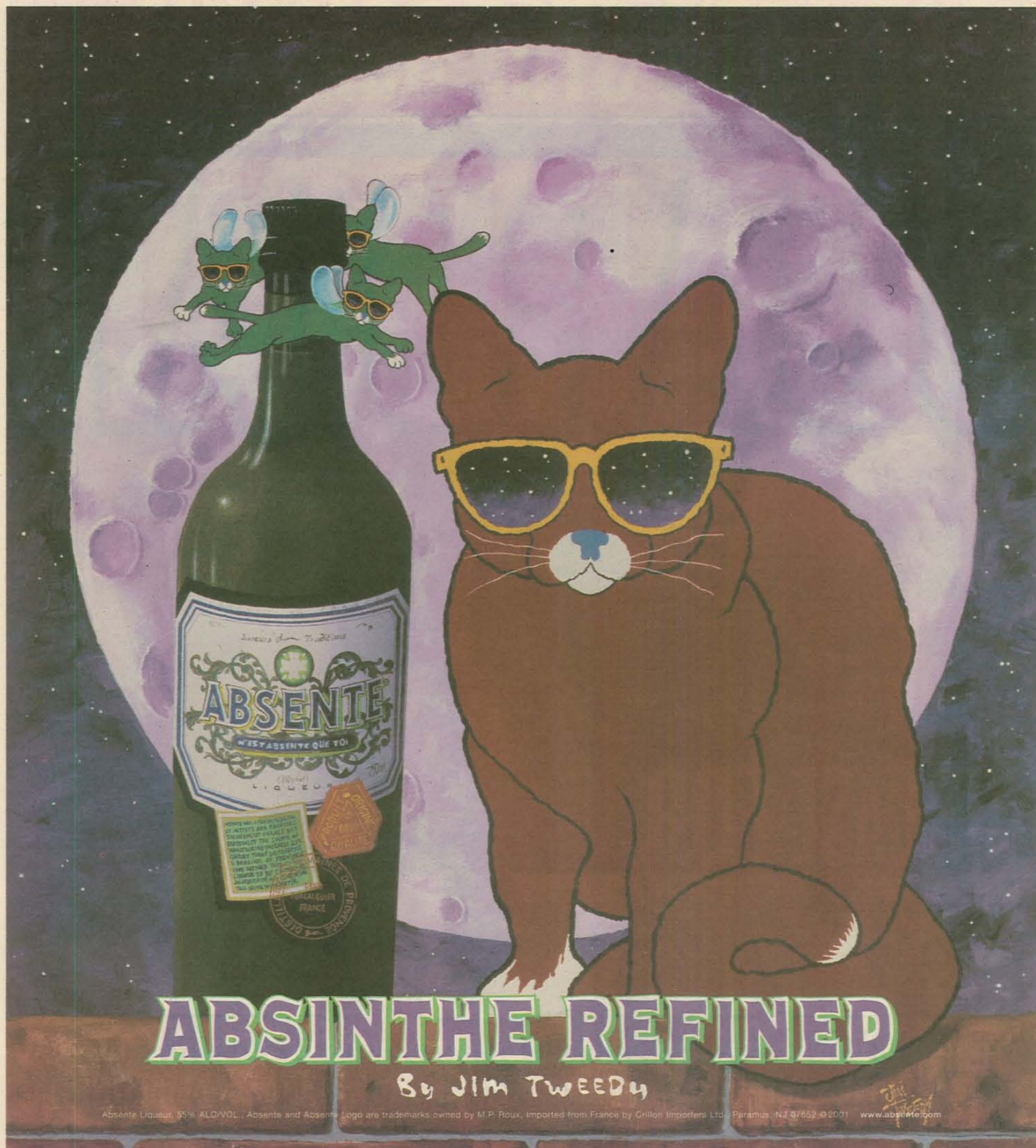
GUARDIAN

THE CASE FOR MUD

A public power agency could cut electric rates by 20 percent — and still make millions of dollars. A 35th-anniversary special [p.14]

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This week: As the bombs drop — what's going on, how to respond



ABSINTHE REFINED

By Jim Tweedy

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PRODUCTION: Conductor: Paolo Carignani**/Marco Armiliato (All January performances) • Production: Lotfi Mansouri • Stage Director: Sandra Bernhard • Designer: Thierry Bosquet, after Armando Agnini • Lighting Designer: Thomas J. Munn

PERFORMANCES: October 23 (8:00 pm) • 26 (8:00 pm) • 31 (7:30 pm) • November 3 (8:00 pm) • 6 (7:30 pm) • 8 (8:00 pm) • 11 (2:00 pm) • January 12 (8:00 pm) • 16 (7:30 pm) • 18 (8:00 pm) • 20 (2:00 pm)

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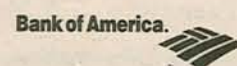
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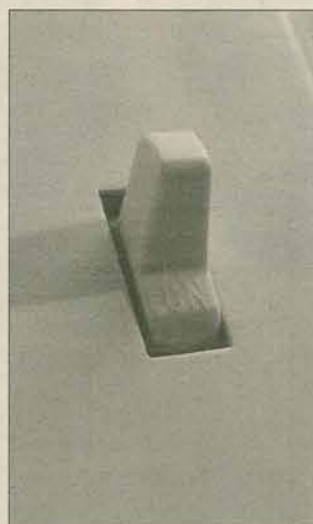
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The San Francisco Bay Guardian

Oct. 10-16, 2001

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and edited newsweekly.



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in this issue

When the first story exposing how Pacific Gas and Electric Co. was stealing cheap public power from San Francisco appeared in the *Bay Guardian*, it was 1969, and the nation was at war in Vietnam. The *Bay Guardian* was a "fortnightly" publication with a handful of employees and a very modest circulation.

But it was, from the start, a paper that fought big local corporations like PG&E — and a paper that took strong stands on big national issues, such as the Vietnam War.

So it's oddly appropriate that, in 2001, on the occasion of the *Bay Guardian*'s 35th anniversary, the cover features two big stories: the case for creating a municipal utility district in San Francisco (and ending the Raker Act scandal after more than 80 years) and the case for stopping the bombing in Afghanistan (and keeping the United States out of another military quagmire that will cause a lot more problems than it will solve.)

Cities all over the country have public power, and in the vast majority of them, service is efficient and electricity rates are lower than what the private companies charge. And yet, PG&E and its allies are cranking up a campaign against the MUD (and the companion Water and Power Agency initiative) that uses the same old lies: San Francisco city can't run an electric utility. The city can't even keep the buses running.

But Rachel Brahinsky and I have spent weeks going through the financial issues that a San Francisco public power agency would face, and we've concluded that, in fact, a MUD or WPA could sell power cheap, provide solid service — and come out with a budget surplus every year.

So after 35 years, the *Bay Guardian* is still trying to fight the lies, whether they're coming from PG&E or the White House.

Tim Redmond
tredmond@sfbg.com

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God dress America

Vaginal Davis and Margaret Cho show their stars and stripes. By Glen Helfand.

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Way of the bike ninja

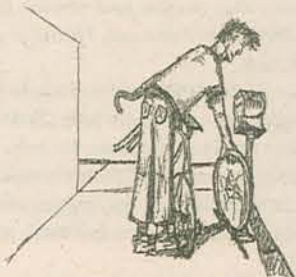
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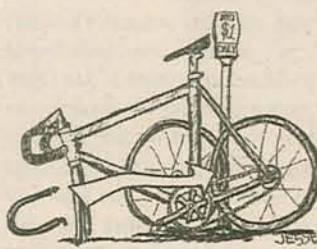
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letters to the editor

Proposition A's finances

First and foremost, the Committee to Save Our City College, Yes on Prop. A, has publicly disclosed all of the money which it has raised and spent, in compliance with all applicable campaign finance laws, and has consistently strived to provide voters with all information regarding the campaign to enact Prop. A ["Creativity Explored," 9/19/01]. Neither I nor any committee representative has taken any action or made any statement designed in any way to evade complete and accurate disclosure of the committee's finances.

Second, the City Attorney's Office on its own motion concluded that Prop. A did not constitute a "San Francisco" ballot measure (because it was placed on the ballot by the Board of Trustees of the Community College District, rather than by the Board of Supervisors) and therefore that proponents and opponents would not have the right to submit paid ballot arguments.

The Fair Political Practices Commission and City Attorney's Office eventually decided to "split the pot": although technically governed by state rather than local campaign laws, the proponents and opponents of Prop. A will have to file their campaign reports with the Ethics Commission.

Finally, Corbett Miller's claim that I refused to respond to his telephone calls is simply inaccurate. As a campaign lawyer, I am not authorized to respond to press calls directly.

James R. Sutton
San Francisco

Corbett Miller responds: Jim Sutton doesn't have a leg to stand on. He's claiming that he did not try to avoid voters' scrutiny of contributions to Proposition A.

But the fact is, according to the Ethics Commission, Sutton's initial position was that the Prop. A campaign should not have to file contribution reports locally. And that would mean that the campaign's source of funds wouldn't be known until January. It wasn't until the state Fair Political Practices Commission ruled in favor of the Ethics Commission that Sutton had to suck it up and file in San Francisco. He did finally capitulate.

But if the FPPC had not made that ruling, Sutton would have been allowed to disclose reports in Sacramento only.

We're not surprised Sutton would try to split hairs like this. Staying just within the lines of the law is a hallmark of his work.

Support Williams

For years I have defended the *Bay Guardian* when others libeled it as a "one issue" newspaper. Last week's "clear choice" endorsement of Neil Eisenberg for city attorney proves that I was wrong ["Endorsements," 10/3/01].

The *Bay Guardian* devotes the first three of five columns in its endorsement apologizing for Eisenberg's clear progressive failures — for his many actions on the Board of Permit Appeals, his continued wrong defense of Capt. Richard Cairns, and his wholesale failure to support progressive issues throughout his career (e.g., Proposition L).

Just like Eisenberg, Steve Williams's positions on the Raker Act and PG&E

are for enforcement and municipalization. But unlike Eisenberg, Williams's progressive credentials are well established — as even the editorial notes, Williams has been one of the "very very few lawyers" willing to tackle Willie Brown and inherent corruption of the last six years.

Skip Conrad
San Francisco

Eisenberg's progressive stand

Eisenberg's sympathy for taxi-permit holders is progressive. As it is now, a driver can wait 15 years for his own taxicab license, then lose it if an on-the-job-injury lays him up for over 90 days. The city has made no move to change this.

Cliff Lundberg
San Francisco

Censorship after Sept. 11

One of the most frustrating and ironic consequences of the Sept. 11 attacks is the sudden tendency of many media outlets to embrace their onetime enemy, censorship. America's new war on terrorism is meant to protect our freedoms, but in little over two weeks it has caused some to reject one of our foremost liberties, freedom of speech, to preserve the image of a country united behind its leader.

Susan Sontag in the *New Yorker*, Dan Guthrie in Oregon's *Grants Pass Daily Courier*, the former city editor of the *Texas City Sun*, and a late-night talk show host have all been criticized or fired for making remarks that were seen as anti-Bush or anti-American. Even White House spokesperson Ari Fleischer warned that Americans "need to watch what they say."

Life has changed as a result of the Sept. 11 attacks. The world will change. But some things should not, such as the right of every American to say what he wants, even — no, especially — if it is a criticism of our country and its leader.

Sarah Ostendorf
San Francisco

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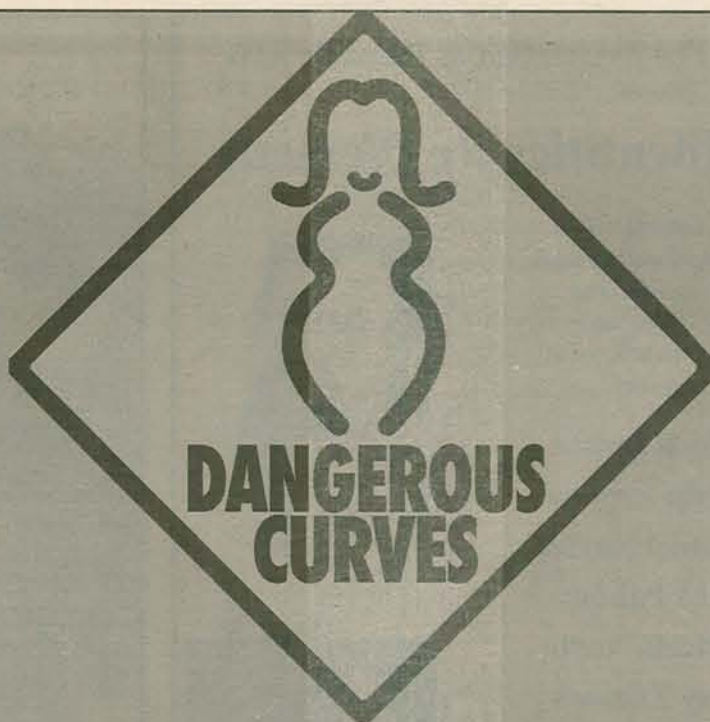
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A•A•N



THE CASE FOR MUD

The 32 years war

By Tim Redmond

This is how it works:

You're running a multibillion-dollar corporation, and the very heart of your operation, your most profitable market, is threatened. And all you have to do to protect it is convince the major news media, the politicians, and most of the community organizations and respected civil leaders never to take seriously anything that one small independent newspaper has to say about you.

So over the course of more than three decades, you buy a lot of ads in the newspapers and on TV, and you put together a slick, sophisticated public relations staff, and you make sure that your top executives maintain close business and personal ties to the top executives at the major media outlets. And you give a lot of money to local politicians — particularly the liberal politicians, because they're the ones who might have the credibility with the voters in a very Democratic city — and you tell them you don't care what they say or do about taxes, or welfare, or civil rights, or much of anything else that liberals might care about. It's all fine — as long as you don't ever talk about (much less support) that crazy idea coming from that alternative newspaper.

And you give generously to charities and com-

munity organizations, every good cause in town (after all, you can just charge your ratepayers for it, anyway) — no strings attached. Just as long as nobody from the organization says the forbidden words.

And just for the hell of it, you do things like get that annoying little paper kicked out of the local Press Club's journalism awards contest, then the state publishers' association contest, just to make sure its dangerous words don't get any credibility anywhere.

What you do is spend millions and millions of dollars trying to create the impression that the folks at the *San Francisco Bay Guardian* are just a bunch of lunatics who are obsessed with the foolish idea that the city ought to run its own electric utility. How could that work? The city can't even run a bus system.

Since 1969, when the *Bay Guardian* first revealed how Pacific Gas and Electric Co. was cheating San Francisco out of cheap, public power — how the utility had lined up city hall in an ongoing violation of an act of Congress and a decision of the Supreme Court — PG&E's strategy has been to keep public power off the progressive political agenda, to make it an issue nobody wanted to touch.

But the *Bay Guardian* never, ever gave up — and slowly but surely, PG&E's political teflon began to wear off.

And then a few months ago power bills started going way up — and the lights started going out.

...

When Joe Neilands, a professor of biochemistry at UC Berkeley and an antinuclear activist, brought the story of the Raker Act scandal to Bruce B. Bruggmann, editor of a struggling, three-year-old "fortnightly" paper called the *Bay Guardian* back in 1969, Bruce had no idea he was launching the first salvo in a 32 years war. Bruce had worked at good daily newspapers (the *Lincoln*, *Neb.*, *Star*, the *Milwaukee Journal*, the old *Redwood City Tribune*) before starting his own paper, and when real, important local news broke, those papers covered it.

But the Raker Act scandal broke to a deafening silence from the *San Francisco Examiner* and the *San Francisco Chronicle* — a silence that continues to this day (see page 26). Bruce kept after the story — week after week, year after year. And like rats following a corporate pied piper, the political power structure continued to march to PG&E's tune.

The *Bay Guardian* didn't go away. The paper has grown into a civic institution, with more than 700,000 readers. And with Bruce's leadership, a grassroots coalition has come together to fight PG&E.

Eighteen months ago, the Coalition for Lower Utility Bills — a group of people decidedly out of the mainstream power structure who refused to buy PG&E's lies — decided to collect signatures for an

initiative to create a municipal utility district in San Francisco and Brisbane. CLUB, which Bruce helped inspire, was in part a response to the disaster of deregulation, but nobody could have expected how quickly the issue would come home. Just as the MUD petition was working its way — with great resistance — through city hall, the California electric-power system began to collapse under the weight of a disastrous pro-private utility scheme (one that almost all of the state's news media had supported, and the *Bay Guardian* had strongly opposed).

And now, with PG&E in bankruptcy court, almost every politician in town is suddenly talking about and supporting public power. And reporters from around the country are calling Bruce to talk about the *Bay Guardian's* coverage of an issue that's suddenly very much in the big time. The *New York Times*. The *Los Angeles Times*. The *Sacramento Bee*. *Frontline*. National Public Radio's *Morning Edition*. The only media outlet that isn't interested, it seems, is the *San Francisco Chronicle*.

Thirty-five years ago, Bruce and his wife, Jean Dibble, started the *Bay Guardian* as an alternative to the lame and moribund daily newspaper combine in San Francisco. In 2001 the alternative press is a major force in the nation, Bruce and Jean are running a successful independent paper, the whole country is watching the battle for public power in this city — and the one big daily in town is still blacking out the story.

But after all these years, the issue is now right in the forefront of San Francisco politics — and it's never going to go away. ♦

editorial

First, stop the bombing

There are all sorts of legitimate, complex, and serious questions about how the United States should respond to the horrifying attacks of Sept. 11. But there's at least one thing we clearly shouldn't be doing: We shouldn't be dropping bombs on Afghanistan.

Let's start with the purely practical considerations. The bombs aren't going to kill Osama bin Laden (who is almost certainly hiding somewhere safely out of the line of fire). Bombing isn't going to wipe out the Taliban leaders — they're hiding too.

But the bombs are bound to damage what little civilian infrastructure is left in Afghanistan (the Soviet Union bombed most of it into the Stone Age in the 1980s) and kill a lot of innocent civilians. It will also create exactly the kind of political backlash that bin Laden and his associates want — and quite possibly spur further terrorist attacks on the United States. This will spur President Bush to even further military action, which will escalate the cycle again. Bombing, in other words, is playing right into the hands of the people who want to draw the United States into a bloody and extended holy war.

Most of the residents of Afghanistan don't support the Taliban. But every person killed by an American bomb will leave behind a family — fathers, sons, mothers, sisters, uncles, and aunts — that will have one more reason to hate the United States and one more reason to be sympathetic to the words and acts of bin Laden.

It's not as if the United States has an exemplary record in that country to date. As Robert Fisk wrote

in the *London Independent* Sept. 23 (argument.independent.co.uk/commentators/story.jsp?story=95487), "Instead of helping Afghanistan, instead of pouring our aid into that country 10 years ago, rebuilding its cities and culture and creating a new political center that would go beyond tribalism, we left it to rot. Sarajevo would be rebuilt. Not Kabul. Democracy, of a kind, could be set up in Bosnia. Not in Afghanistan. Schools could be reopened in Tuzla and Travnik. Not in Jaladabad. When the Taliban arrived, stringing up every opponent, chopping off the arms of thieves, stoning women for adultery, the United States regarded this dreadful outfit as a force for stability after the years of anarchy."

The bombing has already created a human and political disaster in a very unstable part of the world. By some estimates, half a million refugees have already crowded into Pakistan or are congregating at the border — and the United States has air-dropped food for maybe 10,000. The military government of Pakistan is already pretty shaky, and protests against the regime's support of Bush's bombing campaign, combined with the flood of refugees, could spark serious problems in a country that has nuclear weapons.

All of those problems will just get worse if Bush goes beyond Afghanistan and starts bombing other countries. Syria and Iraq are on deputy defense secretary Paul Wolfowitz's list, for reasons that may not be entirely related to the Sept. 11 attacks — bin Laden's operation is, by most accounts, active in

dozens of countries, and most of them aren't being targeted for military retaliation.

There is, as we've pointed out in past editorials, another approach: The United States could do what progressive commentators around the world have been suggesting, and treat the attacks of Sept. 11 as crimes against humanity, not acts of war. That would involve two things: a new approach to U.S. foreign policy, emphasizing cooperation with the United Nations and international law, and patience. Bringing bin Laden (or whoever was responsible for the attacks) to justice in an international tribunal, through concerted diplomatic and multilateral police action, won't happen overnight. It will take time. It would almost certainly save thousands of lives.

At the same time, the United States simply has to ask the difficult question, Why do so many people hate us?, and start addressing the root causes. That means taking a deep, long, hard look at a long list of U.S. policies, including our disdain for the United Nations, our reliance on imported oil and all the problems it creates in the Persian Gulf, our continuing military and economic attacks on Iraqi civilians, our refusal to push Israel to back away from its settlements in the occupied territories and reach a real peace agreement with the Palestinians, our insistence on using military, not diplomatic, solutions to international problems, and a whole lot of other things.



Peace keepers: Theeba Soundararajan, left, a member of the International Action Center, speaks at an Oct. 7 San Francisco rally against the U.S. military action in Afghanistan.

But none of that is possible if we continue down the military road Bush has chosen. So the message coming out of the peace movement in the Bay Area should be clear and simple: First, stop the bombing. ♦

P.S.: The Society of Professional Journalists, at its convention in Seattle Oct. 6, passed a resolution warning of the threat of government censorship during the war against terrorism and called on the Bush administration to "mandate secrecy only when it directly serves the imperatives of national security or foreign policy." (The entire resolution is available at www.sfbg.com.) The nation's news media should be prepared to go to court immediately (as the media did during the Gulf War) to ensure the right to cover and report the news so the public will be able to make accurate decisions about military, foreign, and domestic policy.

FIRST, THE BAD NEWS ...

It's not hard to figure out where the Russian newspaper *Pravda* got the inspiration for its new Web-based game Counter-Strike. According to the newspaper's English language Web site, "the game is simple: two armed teams — terrorists and counter-terrorists [—] fight with each other. What part will you take? It depends only on you." (Tali Woodward)

Channel zero

KMEL's Davey D fired after airing Boots Riley, Barbara Lee interviews

By Eric K. Arnold

Award-winning journalist and radio personality David "Davey D" Cook was fired by KMEL, 106.1 FM, Oct. 1 after 10 years on the air. According to Cook, the reason given was "budget cuts," an explanation that seems suspect, given the current political climate. Cook's firing came a week after he broadcast in-depth interviews with Rep. Barbara Lee and the Coup's Boots Riley on KPFA-FM's *Hard Knock Radio*, the text of which was later distributed to 50,000 folks online through Cook's FNV Newsletter. That same week Clear Channel Communications — which owns KMEL and more than 1,100 other radio stations nationwide and distributed a list of 150 songs it suggested its stations not air in the wake of the World Trade Center attacks — launched a series of outdoor billboards depicting Old Glory.

The move leaves KMEL without a community affairs director or a show specifically spotlighting local artists; in addition to the public affairs show *Street Knowledge*, Cook also hosted *Local Flava Hour*. Calls to KMEL general manager Joe Cunningham were not returned by press time.

Reached at his home in Oakland on Wednesday, Cook, whose Beats 'n' Breaks column appeared in the *Bay Guardian*, said the firing came as a shock to him, "considering the type of high-profile things

[I] had been doing ... which seemed to be encouraged, not discouraged, by the station." Cook noted that, ironically, the previous week he had been given an award for his work by the Congressional Black Caucus. He indicated he will continue hosting KPFA's *Hard Knock Radio* and maintaining his Web site, www.daveyd.com, and newsletter while he weighs his options.

The news upset many in the hip-hop community. "It's a real loss," *Hard Knock Radio* producer Weyland Southon said, adding, "[Cook] provided a forum for voices from the community, whether voices of resistance or people straight dropping game." *Bay Guardian* contributing writer Jeff Chang praised Cook as "one of the most articulate, sensitive voices for young people out there" and called for protests against Clear Channel. Meanwhile, Sake One, a member of East Bay collective Local 1200 and DJ for *Local Flava Hour*, said Cook's firing "draws a pretty clear line between KMEL and those who identify with [the] local hip-hop or urban youth scene." ❖

To voice your opinion, call KMEL, 106.1 FM, at (415) 538-1061, e-mail joe Cunningham@clearchannel.com, or write to Joe Cunningham, KMEL General Manager, 340 Townsend St., San Francisco, CA 94107. David Cook can be contacted at Mrdaveyd@aol.com.

What exit contract?

Housing Authority breaking promise to residents

By Cassi Feldman

The reconstruction of North Beach Public Housing cleared its first hurdle Oct. 4 when the Planning Commission voted unanimously to approve the project. The new design will consist of 341 units in town house-style buildings along Bay Street, as well as a child care center, computer lab, and retail space.

Everyone agrees the new project will be a major improvement over the boxy, inward-facing buildings there today. But dozens of residents slammed the San Francisco Housing Authority for its insensitive approach to relocation. "We just want what they promised us," said Beverly Williams, a current resident and mother of seven, her voice wavering. "It's hard to believe that they're gonna let us come back."

North Beach is the latest San Francisco public housing development to receive a federal HOPE VI grant for renovation. Although the grants physically transformed developments such as Hayes Valley and Bernal Dwellings, many original residents never returned to their homes. In October 1999, justifiably anxious North Beach residents convinced then-Housing Authority director Ronnie Davis to sign an exit promising a two-phase construction process that would allow half of the

tenants to stay on-site while the other half of the project was rebuilt.

But that plan was scrapped in August when acting SFHA director Gregg Fortner announced that the project had to be done in one phase to guarantee funding — and everyone had to move. At the hearing Fortner barely mentioned the broken exit contracts and instead blamed the wary residents for holding up the process.

The commission approved the project, but commissioners Myrna Lim and William Fay both challenged SFHA to improve. "The method in which you approach these tenants is hideous," Fay said. "Talk to them, don't just shove it down their throats." ❖

E-mail Cassi Feldman at cassi@sfbg.com.



THIS MODERN WORLD

by TOM TOMORROW

WE HERE AT ACTION McNEWS FEEL IT IS IMPORTANT TO UNDERSTAND WHAT COULD POSSIBLY DRIVE THESE TERRORISTS TO COMMIT SUCH MONSTROUS CRIMES AGAINST HUMANITY--

--TO EXAMINE THEIR BELIEFS AND PUT THEM IN HISTORICAL CONTEXT SO THAT WE MIGHT AVOID A REPEAT OF THE TERRIBLE EVENTS OF SEPTEMBER 11.

THAT'S WHY WE'VE ASKED CORRESPONDENT WANDA McDONALD TO GIVE US AN IN-DEPTH LOOK AT THE MOTIVES BEHIND THESE SEEMINGLY INCOMPREHENSIBLE ACTS. WANDA?

THANKS, BIFF! YOU SEE, IT'S LIKE THIS: THE TERRORISTS HATE FREEDOM.

WELL, THANKS FOR THAT EYE-OPENING REPORT, WANDA! I THINK WE MIGHT BE TALKING PULITZER MATERIAL HERE!

PSHAW! I'M JUST DOING MY JOB, BIFF!

THAT YOU ARE, WANDA! THAT YOU ARE!

Conscientious objectors: your paper is here

By Kate Williamson

San Francisco-based *Peace News*, a collection of articles, essays, and poems opposing military action in Afghanistan, published its first, 16,000-copy run last week.

"In the last 20 years or so we have entered a period of great changes that have twisted many of the ideals of the Sixties into a world dominated by many of the demons we sought to exorcise," managing editor Allen Cohen writes in his front-page editorial.

The paper, started by editor and publisher John Bryan, is a special supplement of the *Oracle*, *Open City*, the *Los Angeles Free Press*, *Good Times*, *Other Scenes*, the *Realist*, *Razzberry*, and the *Californian*. All are underground papers that opposed the Vietnam War in the 1960s and '70s; some had not been published in years.

Bryan conceived of the paper Sept. 12 while talking to Cohen in Abandoned Planet Bookstore on Valencia Street. Cohen was editor of Haight-Ashbury's *Oracle*, the first underground paper in San Fran-

cisco, which changed its name in 1964 to the *Open City Press*.

The paper supports different tactics in response to the Sept. 11 attacks — but not military action. The writers mostly advocate for pacifist efforts, such as humanitarian aid and reducing the American need for oil.

Bryan's own feelings are less pacifist than they are antiwar. "I'm very angry about the 7,000 who died," Bryan said, "and I want to kill bin Laden — before Bush uses him as an excuse for World War III."

Peace News will be distributed throughout California and in New York. New issues will appear on an irregular schedule for as long as the U.S. military conflict in the Middle East lasts. ❖

Peace News is available at local bookstores and coffeehouses, including Abandoned Planet Bookstore, 518 Valencia, S.F. (415) 861-4695. Send writing submissions to *Peace News*, 5 Brosnan St., S.F., CA 94103.

Reprints of *Peace News* can be ordered by sending \$100 for 100 copies to the address above or by calling (415) 552-7468.

Countdown to public power

Reason no. 7 to vote for Prop. F and Measure I

With just four weeks to go before the Nov. 6 election, here's the seventh of the top 10 reasons to vote for the two public power initiatives on the ballot. Vote yes on Measure I (the municipal utility district) and Proposition F (the city-run water and power agency).

Good for small businesses: Though San Francisco has its share of national chain stores, small, locally owned businesses play a huge role in maintaining the city's social and economic vitality.

Electricity rate hikes — like the one imposed by Pacific Gas and Electric Co. in May — hurt small companies the most. Just look at San Diego, where deregulated electricity rates soared a year ago, and where rates for a small store using 5,000 kilowatt-hours of power each month went up 42 percent, from just under \$500 to more than \$1,200. Chain stores like Starbucks and the Gap have deep enough pockets to survive such financial instability. Mom-and-pop stores don't. (Rachel Brahinsky)

For more information on public power go to www.sfbmud.org.

FBI casting wide net in Sept. 11 attack investigation

By Tim Kingston

What does an organization started by progressive Jewish lesbians have in common with a guerrilla network steeped in a reactionary and fundamentalist interpretation of Islam? That is what Kate Raphael, a member of the Women in Black international peace network, wonders after getting a Sept. 24 telephone call from a Federal Bureau of Investigations agent.

Ever since the FBI's Counterintelligence Program (COINTELPRO) efforts against an earlier antiwar movement — not to mention what happened to activists opposing the Reagan administration's backing of the anti-Sandinista Contras in the 1980s — progressives and peace activists have been justifiably wary of the Justice Department.

So Raphael — like any well-schooled activist — called the National Lawyers Guild. On Raphael's behalf, attorney Rachel Lederman discovered the FBI didn't want to talk about the Sept. 11 attacks, as the agent indicated, but was more interested in what the Women in Black were up to. (Women in Black oppose the Israeli occupation of Palestine and have activated domestic campaigns in other nations, such as campaigns in opposition to the NATO bombing and the regime of Slobodan Milosevic in Yugoslavia.)

Lederman said the agent told her "that although Women in Black is not affiliated with the investigation, that is why she was calling Kate. She was not willing to give details [but] said it was because of the Women in Black's international connections."

Raphael was astounded the FBI thought Women in Black would have any knowledge about the attack. "I maintain that is ridiculous," she said. "If that in fact is what they believe, their grasp of geopolitical reality is much worse than we imagined."

Women in Black is made up primarily of Jewish Israelis. The idea that we would be in the confidence of fundamentalist Islamic men is absurd."

Raphael is concerned that "this is the beginning of an attempt to intimidate and harass the growing peace movement here in the hopes of squelching dissent in the coming war." So far, though, Women in Black is the only activists' group that has alerted the media to FBI calls.

Indeed, when Lederman told the FBI agent that she wanted to know what questions the agency was interested in, the agent said her client was being uncooperative and promptly called Raphael at home again. The message on Raphael's answering service was pointed. "She said if you don't come in, [she] probably will be subpoenaing me. She did not say grand jury [in New York], but that is what she meant," Raphael said. "We did not think they were really that interested. We were surprised by how aggressively they were interested."

Patty Hanson, communications officer for the San Francisco FBI office, said the agency could not comment on particular individuals being interviewed, but said, "It is probably a very low-key thing. We have hundreds of agents talking to hundreds of people."

The FBI downplayed any political connection or connotation to the call, saying the days of COINTELPRO are long gone. It has now been more than a week since the initial call, and both Lederman and Raphael doubt any further action will be taken.

Both, however, remain troubled. "If anyone had information, that would be different, but if people are being called in because of their religion, ethnicity, and First Amendment activities, that is very chilling on dissent in a time when many disagree with the direction that the government is going," Lederman said.

"Historically we have seen that the FBI has used these investigations to get personal information on people to disrupt and suppress political activity." ❖

If you get one of those telephone calls, it might be a good idea to contact the National Lawyers Guild at (415) 285-1055.

Developing conflicts

Planning commissioners may have violated ethics laws

By Gabriel Roth

Two members of the San Francisco Planning Commission apparently violated campaign-finance law when they hosted a political fundraiser last month.

Commission president Anita Theoharis and commissioner Hector Chinchilla organized a Sept. 23 fundraiser for Dennis Herrera, a candidate for city attorney. Several developers, development lawyers, and permit expeditors attended the gathering, which took place at Theoharis's home.

By asking for contributions from people who regularly lobby the commission, Theoharis and Chinchilla may have run afoul of the California Fair Political Practices Act. That law bars appointed officials, such as planning commissioners, from accepting or soliciting contributions, for themselves or other candidates, from anyone who has had business before their agency in the last three months.

Any invitees with business before the commission in the last three months could apparently trigger a conflict for Theoharis and Chinchilla, whether or not they gave money.

The full list of people who received invitations is not known, and the Herrera campaign has not yet reported that day's contributions to the city's Ethics Commission. But the *Bay Guardian* has learned that lawyers Jim Reuben and John Sanger attended the fundraiser. Both are principals in law firms that represent developers who seek construction permits from San Francisco planning authorities. Both regularly represent developers at Planning Commission hearings.

Sanger contributed \$500 to Herrera's campaign the day before the fundraiser. He addressed the Planning Commission on at least two matters in the previous

three months: on June 28 he represented the sponsor of a project at 4501 Irving St. and on July 12 he backed a project at 639 Missouri St.

Sanger says he doubts his contribution will influence any Planning Commission decisions. "I go to lots of fundraisers for lots of different people, and I've won and lost at the Planning Commission," he told us. "I don't think it has anything to do with that."

Others say the line isn't that clear. Firms such as Sanger's and Reuben's have been accused of trading not only on their expertise in planning law but also on their sway with planning officials.

"The culture of political influence in the development community in San Francisco has always been troubling," Sup. Aaron Peskin said. "If we have something here that's legally wrong, we should use it to send a message that this kind of behavior is unseemly and not how development should be done."

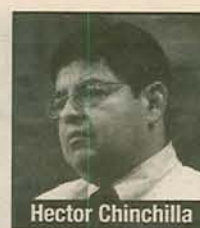
In an apparent coincidence, Theoharis announced Oct. 5 that she will resign her commission seat in January. Neither she nor Chinchilla returned repeated phone calls.

The state Fair Political Practices Commission could investigate the solicitation. If Theoharis and Chinchilla are found to have broken the law, they could be disqualified from voting on projects involving people invited to the fundraiser.

Herrera said his campaign wasn't involved in organizing the fundraiser and he didn't know who was invited. He isn't liable for any illegalities connected with the event. But they won't help his campaign for city attorney — the office charged with enforcing campaign-finance and anticorruption laws.

On his campaign Web site Herrera promises to "make vigorous enforcement of 'sunshine' and campaign reform laws a top priority." But he told us that, if he's elected, he won't launch an investigation into the fundraiser. "I have every confidence that commissioner Theoharis and commissioner Chinchilla understand what their obligations are under the law," he said. ❖

E-mail Gabriel Roth at gabriel@sfbg.com.



Hector Chinchilla



Anita Theoharis

Nonprofit housing under fire

As the economy weakens, private developers eye city contracts

By Cassi Feldman

Tenants and Owners Development Corp., the 30-year-old nonprofit housing developer, seemed like a shoo-in to renovate the Plaza Hotel, a single-room-occupancy building on Sixth Street. After all, it was the only firm that submitted a bid for the city contract. On Sept. 17 the South of Market Project Area Committee endorsed TODCO, and at the Oct. 2 Redevelopment Commission hearing more than 20 people spoke in favor of the bid.

But then things got interesting. During what quickly became a heated debate, a clear division emerged among the commissioners. Half of them wanted to move forward, but the other half openly attacked what commission president Benny Yee called nonprofits' "unconscionable monopoly" on affordable housing development. Eventually the votes were split 3-3, with the would-be tie-breaker, commissioner Michal Settles, absent.

Though the fate of the Plaza is still up in the air, we know one thing for sure: the sudden push to reform the bidding process is part of a broader assault.

"Now that money for development is gonna be scarce, people who want to make money from development are gonna come sniffing around this stuff," commissioner Ramon Romero said. "We're going to have to be very careful in the future."

That push isn't just coming from the Redevelopment Commission. On Sept.

24 several news agencies (including the *Bay Guardian*) got an anonymous two-page fax explaining what the author calls the "profitable nonprofit tango" — the use of habitability complaints against private landlords to pressure them into selling or leasing to a nonprofit, which then uses city funds to rehab the property.

"Nonprofits always want a larger budget for the 'homeless' etc.," the author wrote. "What they really want is a larger budget that they can be eligible to put their paws on."

In our attempts to understand this theory more fully, we called the fax-generated number at the bottom of the page and were connected to a voice-mail message at Pacific Investment Properties. Interestingly, the real estate firm's president is Sarosh Kumana, who helped mastermind the Home Ownership Program for Equity, a landlord-serving initiative introduced by Sup. Tony Hall in July. Kumana declined to comment on the faxes.

Meanwhile, Hall is behind what some see as another, more subtle attack on nonprofit developers. On Oct. 1 he called for a detailed audit of Proposition A, San Francisco's \$100 million affordable-housing bond passed by voters in 1996. While accountability is certainly a necessary goal (a goal nonprofits sometimes seem content to avoid), one has to wonder what prompted Hall's sudden interest.

Nonprofits do administer the city's affordable housing budget — an unusually high \$200 million this year —

but they hire a variety of for-profit firms. And city policy prohibits them from collecting more than \$4,000 in fees per unit.

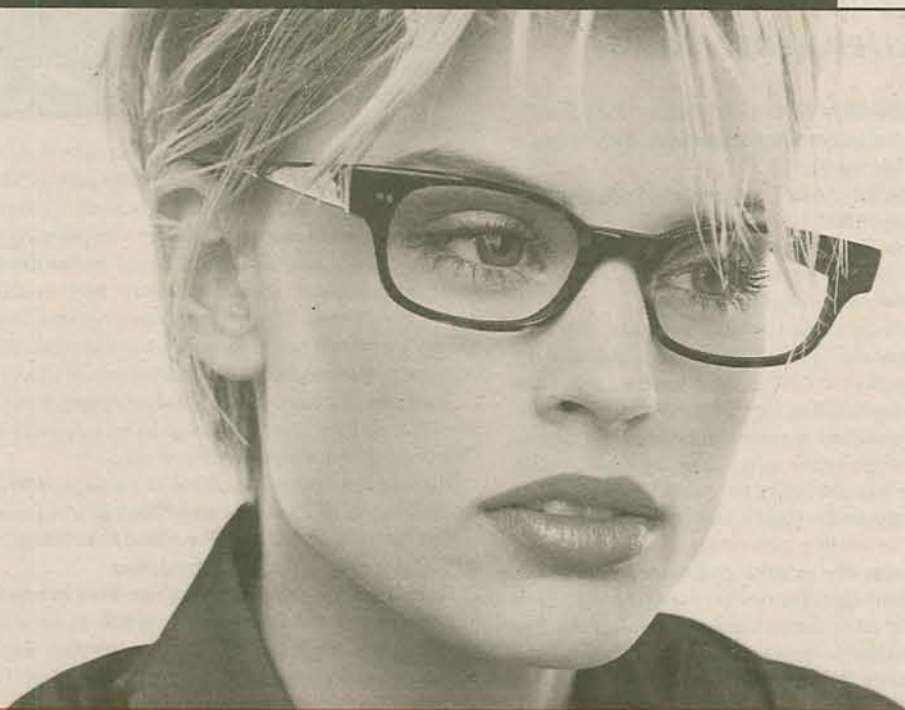
Hall did not return our calls, but Sean Elsbernd, his legislative aide, assured us that they had no evidence of fiscal waste. "We want to learn from our mistakes or learn from our successes" before approving another bond, he said. But Hall's concerns about efficient spending sound suspiciously like the anti-nonprofit refrain often uttered by Joe O'Donoghue, the head of the Residential Builders Association. Though O'Donoghue told the *Bay Guardian* he had nothing to do with Hall's request, others see a connection.

"Why all of a sudden is the bright light of fiscal scrutiny applied only to nonprofits?" Richard Marquez, an organizer with Sixth Street Agenda, asks. Marquez points out that while nonprofits aren't perfect, for-profits have an economic disincentive when it comes to providing quality housing and human services.

Calvin Welch, cofounder of the Council of Community Housing Organizations, agrees. "When Joe O'Donoghue talks about opening up city contracts," he said, "what he's really talking about is removing prevailing wage requirements, removing minority-contracting requirements, and removing permanent affordability." ❖

E-mail Cassi Feldman at cassi@sfbg.com.

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DALY CITY
Serramonte Center*
650.992.8404

*OPEN SUNDAYS



news

alerts by camille t. taiara

Civil liberties under attack

Thursday, Oct. 11, the Electronic Frontier Foundation presents a discussion on the antiterrorism legislation, with American Civil Liberties Union attorney Anne Brick, Lawyers' Committee for Civil Rights legal director Robert Rubin, *Security Focus* journalist Kevin Poulsen, and EFF attorney Lee Tien and mediated by EFF legal director Cindy Cohn. In the East Bay, Copwatch presents "Civil Liberties vs. Security," with Jason Cox of the National Lawyers Guild, former Pacifica president Peter Franck, and Gerald Smith of Copwatch. **EFF panel 6 p.m., San Francisco Public Library, Koret Auditorium, 100 Larkin, S.F. Free. (415) 557-4400. Copwatch forum 7 p.m., UC Berkeley, 145 Dwinelle Hall, Berk. Call for price. (510) 548-0425.**

Nader live

Thursday, Oct. 11, hear Ralph Nader speak about solar and public power and global justice at the San Francisco engagement of his "People Have the Power" tour. Meet Nader in person at a pre-rally reception. Call to RSVP for the reception, which is limited to 150 guests. Proceeds benefit the Green Party. **Reception 5:30-7 p.m., Temple Bar, 600 Polk, S.F. \$100 minimum donation (includes appetizers and VIP seating at the rally). (415) 386-5464; rally 7:30 p.m., Masonic Auditorium, 1111 California, S.F. \$10-\$15 donation. (415) 864-6078.**

Mumia update

Friday, Oct. 12-Saturday, Oct. 13, attorney Eliot Grossman of Mumia Abu Jamal's new legal team and human rights activist Sam Jordan talk about Abu Jamal's case at a screening of a video of the declared killer's confession, sponsored by the Labor Action Committee to Free Mumia. Proceeds benefit Abu Jamal's legal defense. **Fri/12, 7 p.m., 400 North Point, Henry Schmidt Room, S.F. Sat/13, 8 p.m., UC Berkeley, 155 Dwinelle Hall. \$5-\$10 donation. (510) 763-2347.**

Stop the drive to war

Friday, Oct. 12, Daniel Sheehan, president of the Christic Institute, legal counsel in the Iran-Contra lawsuit against the U.S. government and in the Pentagon Papers case, and *Inside the Shadow Government* author, speaks at "Stop the U.S. Drive to War!" alongside Christic Institute executive director Sara Nelson and *Socialist Action* editor Gerry Foley. **7:30 p.m., Socialist Action Bookstore, 3425 Cesar Chavez, S.F. \$3 donation, \$1.50 for students and the unemployed. (415) 821-0459.**

'Sustainability Fair'

Saturday, Oct. 13, the San Francisco Public Utilities Commission presents "Sustainability Fair," which includes hands-on workshops, a recycled-fashion show, and more. **10 a.m.-3 p.m., Lincoln High School, 2162 24th Ave., S.F. Free. (415) 923-2473.**

'Frankenfood on Parade'

Saturday, Oct. 13, join "Frankenfood on Parade," a creative protest organized by the Junk DNA Collective to hold the biotech industry accountable for its horrific creations. **March noon, Civic Center, S.F.; rally 2 p.m., Justin Herman Plaza, Market and Embarcadero, S.F. (415) 430-1269, ext. 6768.**

Toxic toll of militarization

Saturday, Oct. 13, protest the violent effects of nuclear weapons and militarization at "Fallout: The Toxic Cost of U.S. Militarization, from Hunters Point to Outer Space." **1-6 p.m., Milton Meyers Recreation Center, 195 Kiska Rd., S.F. (415) 565-0201.**

'Uplifting Prisoners' Rights'

Saturday, Oct. 13, California Prison Focus celebrates its 10-year anniversary with "Uplifting Prisoners' Rights to Preserve Human Rights," an event including a Pelican Bay prisoners art show and forums featuring former prisoner

and CPF founder Luis Talamantez, professor Ruthie Gilmore, Sups. Sophie Maxwell and Matt Gonzalez, and others, followed by a party with live blues, dance performances, and spoken word. **Opening ceremony 12:30 p.m., forums 1:30 p.m., party 7:30 p.m., African American Art and Culture Complex, 762 Fulton, S.F. \$5-\$10 donation. (415) 252-9211.**

'Papers for All!'

Saturday, Oct. 13, Movimiento por los Derechos de los Inmigrantes, the Chinese Progressive Association, the Northern California Coalition for Immigrant Rights, the Labor Immigrant Organizing Network, and others commemorate Día de la Raza/Indigenous People's Day with a march and rally calling for amnesty for all undocumented immigrants. **March noon, 24th and Mission Sts., S.F.; rally 1-5 p.m., Dolores Park, Dolores between 18th and 20th Sts., S.F. (415) 452-9992.**

MUD walk

Saturday, Oct. 13, help the Campaign for Affordable Solar and Public Power walk various precincts throughout the city to get the word out on the MUD. **10 a.m., Royal Grounds Café, 5301 Geary, S.F.; Labor Neighbor, 1180 Franklin, Ste. 203, S.F.; United Educators, 655 14th St., S.F. (415) 440-8502.**

Labor, environment, energy

Sunday, Oct. 14, the Labor Video Project presents "Labor, the Environment, and Public Power," a conference on the fallout of energy deregulation and how to map out an alternative, green, labor-friendly national program, featuring *Who Owns the Sun* author Dan Berman, MUD board candidate and former Pacific Gas Electric power plant worker Robin David, and others. **9:30 a.m.-3 p.m., International Longshore and Warehouse Union Local 34, 5 Berry, S.F. \$5 donation. (415) 282-1908.**

'Reports from Ground Zero'

Sunday, Oct. 14, Sleeping Giant Productions presents new videos on the events of Sept. 11 and the aftermath, produced by alternative media outlets the Independent Media Center and Paper Tiger TV. **8 p.m., cell space, 2050 Bryant, S.F. \$5-\$10 donation. (415) 550-8683.**

Failed peace

Tuesday, Oct. 16, Stanford University professor of Middle East history Joel Beinin talks about why the eight-year-old Oslo peace process between Israel and the Palestine Liberation Organization has failed. **7:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$5. (415) 863-6637 or (415) 922-5297.**

Justice in Guatemala

Wednesday, Oct. 17, Blanca Hernández of the Association of Families of the Detained and Disappeared of Guatemala speaks at "Unearthing Truth: Building Justice in Guatemala," an event sponsored by the Guatemala News and Information Bureau and the Network in Solidarity with the People of Guatemala. **7 p.m., Trinity United Methodist Church, 2362 Bancroft, Berk. \$8-\$10 donation. (415) 826-3593.**

Media activism

Wednesday, Oct. 17, help conceive of ways to combat war-mongering media coverage at a meeting of Media Alliance's new activist committee. **7 p.m., Media Alliance, 814 Mission, S.F. (415) 546-6334. ♦**

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action/.

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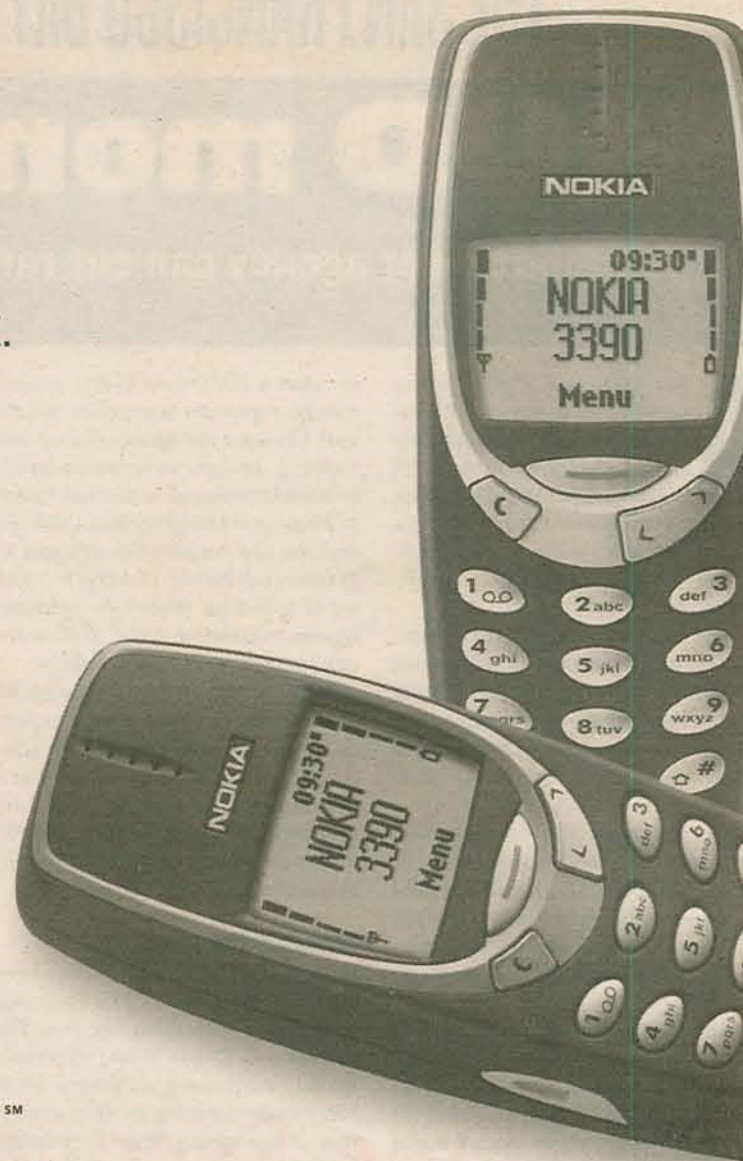
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MUD money



A public power agency can cut rates by 20 percent — and still operate with a budget surplus.

By Rachel Brahinsky and Tim Redmond

A San Francisco public power agency could buy out Pacific Gas and Electric Co., cut residential electricity rates by 20 percent, dramatically reduce the city's reliance on fossil fuels — and still operate with a \$18 million annual surplus, a *Bay Guardian* analysis shows.

Our study's figures directly contradict the argument that's at the heart of PG&E's campaign against public power: they show that a municipal electrical system can be bought and run at no cost to the taxpayers — with plenty of money left over.

Our figures are all taken from public sources and are consistent with the financial reports of other major public power agencies in the state. In fact, if anything, our figures are conservative; the real benefits are almost certainly higher.

The financial issues are essentially the same for a municipal utility district and for a city power agency, so our figures would apply to either the MUD, which would be created under Measure I, or the Water and Power Agency, which would be created under Proposition F.

Calculating the financial feasibility of a municipal utility district or city power agency in detail is a complex process. Consultants typically charge upward of \$1 million for detailed feasibility studies that use all sorts of models and assumptions to come up with the sorts of figures you can take to the bank (or to Wall Street to sell bonds).

So our analysis isn't anywhere near as detailed as what the MUD or the WPA will eventually have to produce. But we've covered all of the major revenues and costs; if we're missing anything, it won't radically change the bottom line. And it's safe to say that we haven't overestimated the financial viability of public power.

The questions on the minds of most voters this fall are relatively simple: Can public power pay for itself? Will the MUD or the Water and Power Agency be a financial success? And our research shows that the answer is a resounding yes.

We've run through two scenarios, a worst-case scenario and a best-case scenario. In each case, we've found, a San Francisco public power agency is more than financially viable.

Our study is the rough equivalent

of what a MUD's or WPA's annual energy report to the public would look like once the agency was up and running. In fact, we've pretty much followed the model of the Sacramento Municipal Utility District (SMUD) and the Los Angeles Department of Water and Power (LADWP), and we've relied on those two agencies' figures to estimate some of what the city's comparable costs would be.

We've discussed our study with Ed Smeloff, the city's top energy expert, and while he couldn't verify our conclusions (since he hasn't run the numbers himself), he said that there were no major costs that we had ignored.

The results are summarized in the two accompanying charts.

Where's the money?

Based on how other MUDs have been set up, the process in San Francisco would look something like this: The elected MUD (or WPA) directors would commission a detailed feasibility study outlining the financial future of the agency. Then they would begin negotiations with PG&E to buy the company's local transmission and distribution system. If PG&E wouldn't sell, the MUD or WPA would seize the system through the power of eminent domain.

The agency would then issue revenue bonds to cover the cost of the acquisition and start-up, hire a staff, and go into the retail power business. Sales of electricity would bring in revenue that would cover operating costs and pay off the revenue bonds; any money left over at the end could be turned back to the city's General Fund, used to reduce rates, or used for conservation and environmental projects.

So the first step in analyzing the finances of a MUD is to figure out how much revenue would be available each year. That's a relatively simple calculation. According to the California Energy Commission, PG&E currently sells about 5.4 billion kilowatt-hours of electricity to customers in San Francisco. (This figure doesn't include energy used by the city government, since government agencies use power from the city's Hetch Hetchy dam.) Residential, commercial, and industrial customers all pay different rates.

If a MUD sold power at current

Continued on page 17

Public power in San Francisco: Best-case scenario

(Low rates, extensive renewable energy)

Revenue ¹		
Residential sales	1.481 billion kwh @ 11.5¢ per kwh	\$170 million
Commercial/Industrial sales	3.942 billion kwh @ 9.5¢ per kwh	\$374 million
TOTAL		\$544 million
Expenses		
Payment on revenue bonds	\$578.9 million @ 8 percent ²	\$50.9 million
Cost of power		
• Hetch Hetchy	425 million kwh @ 4¢ per kwh ³	\$17 million
• Solar, wind, efficiencies	500 million kwh ⁴	\$38 million
• Potrero Hill plant	1.6 billion kwh @ 6.9¢ per kwh	\$110 million
• Contract purchases	2.90 billion kwh @ 5.5¢ per kwh ⁵	\$160 million
Operations and maintenance ⁶		\$131 million
Replace PG&E's city taxes ⁷		\$9.4 million
Public benefits ⁸		\$10 million
TOTAL		\$526 million
Surplus		\$18 million

This chart shows how a San Francisco public power agency could take over Pacific Gas and Electric Co., reduce the city's reliance on fossil fuels, provide all of the electricity the city needs, and still have money left over.

The analysis would apply to either a municipal utility district or a city water and power agency. Proposals for both are on the November ballot.

(The MUD proposal would include both San Francisco and Brisbane, but since Brisbane is a very small area — only about 4,000 residents — and since it's difficult to get accurate data on Brisbane's current usage, our numbers include only San Francisco. The cost of providing service to Brisbane and the revenue from that jurisdiction would not significantly change the analysis.)

The scenario presented here is an optimistic one — although, based on our research, the figures are quite realistic. All of the figures we've used are conservative — if anything, our analysis underestimates the financial viability of the MUD or a city WPA.

The bottom line: Even with residential rates 20 percent below what PG&E currently charges, and with a huge investment in solar and wind power (five times the size of what the city is currently planning), the MUD or WPA would run a large surplus.

This study reflects what a MUD or WPA would be facing several years into its existence. In the first few years, the agency would probably have to buy more power on the open market and would generate less from solar and wind (which take time to set up). But on balance that probably lowers the cost of power (solar is comparatively expensive).

There are certain to be factors that we missed — although our cost and revenue projections are very similar to what we found in the annual reports of other large public power agencies such as the Sacramento Municipal Utility District (SMUD) and the Los Angeles Department of Water and Power (LADWP). But we've accounted for every foreseeable big-ticket item, and the projected surplus is large enough to cover unexpected costs.

¹Revenue is based on sales of 5.4 billion kilowatt-hours: the amount PG&E currently sells in San Francisco, according to the state Energy Commission. A MUD or WPA could set rates at any level it wanted; for this analysis, we set residential rates at 20 percent below PG&E's current rate of 14¢ a kilowatt-hour rate (which is projected to rise sharply). We assumed that commercial and industrial rates would be at the lower end of PG&E's scale.

²This assumes the MUD or WPA can buy PG&E's assets at current market value, as assessed by the state Board of Equalization as of Jan. 1, 2001 (see story for details). Ken Bruce of the Board of Supervisors' Budget Analysts Office told the *Bay Guardian* that 8 percent would be a reasonable projection for the interest on revenue bonds.

³Hetch Hetchy currently generates about 1.7 billion kilowatt-hours a year, and half of that goes for city government needs — Muni, the lights at City Hall, etc. We assumed that the city would pay the MUD what it pays now — the actual cost of generating the power — so the power sold to the city would be a financial wash. Thus it's not in our analysis as either a cost or a revenue item.

The cost we project for Hetch Hetchy power is high — it includes unfavorable contracts that will expire in five years (see story). The actual future cost would be closer to 2¢ a kilowatt-hour.

⁴The cost of solar and wind is based on financial estimates for Prop. B.

⁵It's impossible to determine exactly what it would cost the MUD or WPA to purchase power in the future, but future contracts currently listed on the New York Mercantile Exchange are going for less than 4¢ a kilowatt-hour, and that price is expected to drop. Again, we took a conservative estimate; actual costs might be lower.

⁶Based on the cost per customer of operations and maintenance at LADWP (see story).

⁷The MUD would have no obligation to pay city taxes, but almost all of the candidates for MUD director have pledged to make sure the city doesn't lose money — in other words, the MUD would almost certainly pay fees equivalent to what PG&E was paying in taxes (see story).

⁸The state mandates that power companies or agencies spend 2 percent of revenues on "public benefits" — conservation, environmental programs, and the like.

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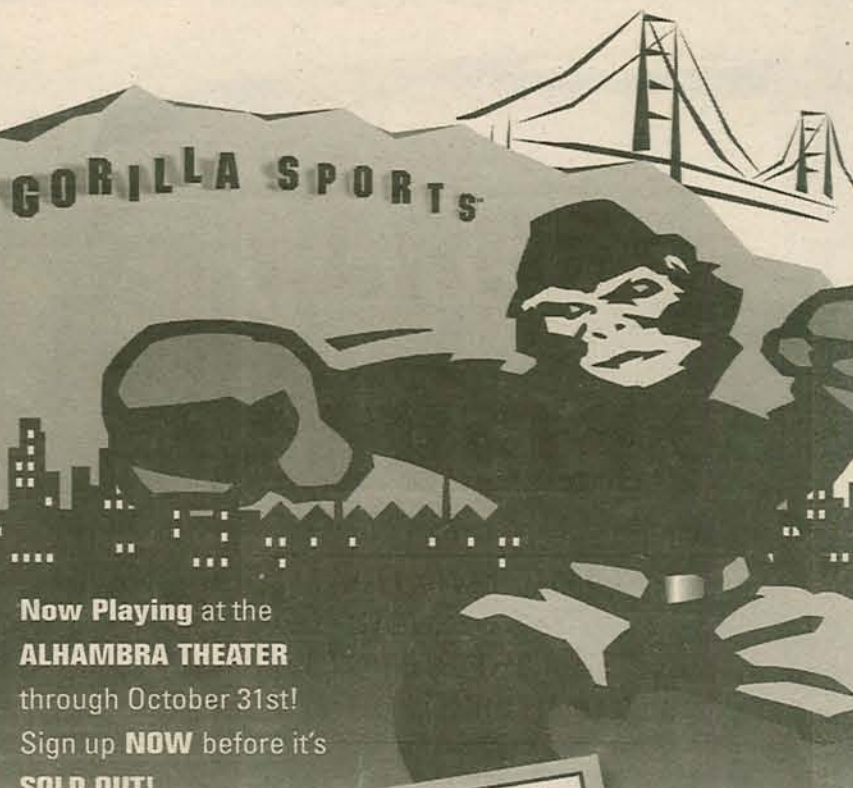
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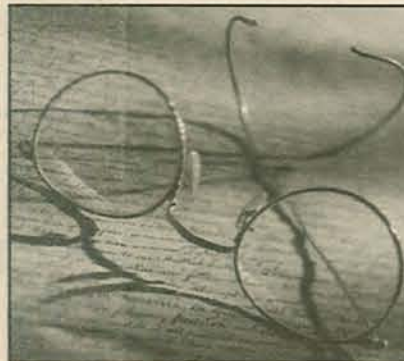
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Public power

From page 14

PG&E rates (as provided to us by PG&E spokesperson Ron Low), it would bring in \$562 million in revenue (enough to create a big annual surplus — roughly \$36 million.) But a MUD or power agency almost certainly wouldn't sell power at PG&E's high rates — one major attraction of public power is that it offers cheaper electricity. So in both of our scenarios, we assumed that the rates would be at least 10 percent below PG&E's rates. In fact, as our study shows, rates could drop as much as 20 percent without harming the MUD or WPA's viability.

What's it cost?

There are three basic categories of costs that the agency would have to cover. The first is payments on the bonds, the second is generating or buying power, and the third is basic operations and maintenance (paying the staff to keep the system up and running, to send out bills, to read meters, as well as operating the repair trucks, etc.).

Electricity can't just be delivered to the doorsteps of customers like canned ham in a UPS box. It has to be distributed through a network of transformers, substations, wires, and poles and measured with individual meters. And until the public power agency owns that distribution network, it can't sell a single kilowatt.

Unfortunately, the system that's now in place in San Francisco is owned by PG&E — and almost everyone involved agrees that it would be cheaper, easier, and quicker for the city to take over that system than to build a new one from scratch. That's what SMUD did and what most other public agencies that have gotten into the power business in the past half century have done.

A MUD or a city power agency would have the right to seize PG&E's property by eminent domain. But PG&E would be entitled under law to fair compensation for the taking of its property, and one of the most complex, bitter — and crucial — issues involved in establishing public power will be the price tag.

"This is not an easy case at all," Richard Epstein, a professor of law at the University of Chicago and a national expert on eminent domain, told us. "I can guarantee you that nobody, but nobody, has any idea right now what fair compensation would be." The issue will almost certainly be settled in court.

PG&E insists that its San Francisco property is worth a small fortune — as much as \$1.4 billion. In a 1996 study the Economic and Technical Analysis Group suggested that the

Our analysis is based on the assumption that San Francisco will move as rapidly as possible to reduce its reliance on fossil fuels.

price could be anywhere from \$315 million to \$1.2 billion. The ETAG study, which was highly favorable to PG&E, suggested that the most likely figure was around \$795 million.

The reason those figures are so widely divergent is that there are numerous ways of evaluating what a utility's property is worth. The simplest is to establish what PG&E originally paid for the property, then factor in depreciation. That's how insurance companies decide what they have to pay you if your car is stolen. The process generally leads to a low figure favorable to the city.

But courts have recently been somewhat more friendly to an analysis that recognizes that utility property is more valuable than, say, a private car, because the utility property produces income. One way to address that is by valuing the property at its replacement cost and factoring in the value of a "going concern" — which, of course, leads to a much higher price.

Real market value

But there's another way to look at the issue, and that involves going to the state agency that appraises the actual market value of PG&E's property for tax purposes: the Board of Equalization. Every year the board's appraisers evaluate exactly what PG&E's property is worth — and the agency's record is pretty good. When California's private utilities sold 22 power plants under deregulation, the board checked its appraisals against actual market prices, and while sale prices for some

plants varied from estimates, the board was accurate to within 1 percent overall, chief appraiser Harold Hale told us.

The Board of Equalization estimated that as of January 2001, all of PG&E's property in San Francisco was worth \$962,140,298. That includes property that isn't at all relevant to running an electric utility. The value of the property actually used in the electricity business, the board says, is \$753,978,471.

But that figure includes PG&E's huge 77 Beale St. headquarters office complex, which the city almost certainly wouldn't want or need to buy in an eminent domain action. If you subtract 77 Beale St. (which one real estate expert we contacted said was worth about \$225 million as of Jan. 1), then the value of the property the city might actually buy is about \$528 million.

It may be even less than that: the real estate market has fallen almost 15 percent since Jan. 1, according to our expert, a senior executive at one of the city's biggest firms, who asked not to be identified by name. However, to be conservative, we're sticking with the Jan. 1 figure.

Epstein, who has worked as a consultant fighting municipalization efforts and thus isn't inclined to be biased in favor of a public buyout, agreed that using the Board of Equalization figures is "certainly a good place to start."

There's no guarantee that the courts will accept this approach (although,

with PG&E in bankruptcy court right now, it's also entirely possible, experts say, that PG&E might be forced to accept a much lower value for its property and sell it without a fight, in order to pay off some creditors with cash). So we also analyzed a worst-case scenario, essentially accepting the figures of ETAG's much maligned report and assuming that, under a replacement cost-plus—"going concern" analysis, the city would have to spend \$795 million to take over the system. (Even ETAG concluded that it's unlikely the final price would be as high as PG&E's estimate; nobody whose property is up for seizure starts off by quoting a realistic price.)

No matter what the price, the bond sale will have to include some money for contingencies — the actual cost of the bond sale, start-up cash, etc. We've added \$50 million for those costs.

Paying the staff, buying power

PG&E doesn't publicly reveal its operating costs for San Francisco (or any other specific service area). And it's difficult to use the company's system-wide operating costs as a basis for estimating San Francisco costs, since the population of San Francisco is so much denser than in most of the company's northern California territory. The denser the population, the cheaper it is to serve; the distance between customers is smaller, so you need less transmission line per customer. Reading meters is faster, since the employee doing that work doesn't have to drive long distances between each house. Repairs and maintenance are cheaper for the same reason.

And PG&E's costs aren't a fair comparison for a public power agency anyway: PG&E pays huge executive salaries (see "Public Power vs. PG&E," page 24), which are included in the operations overhead.

So we based our cost estimate on LADWP, which is about as close a comparison to San Francisco as we could

find. Los Angeles is not quite as dense as San Francisco, so the L.A. figures are almost certainly higher than what San Francisco would pay, but they provide a reasonable, if conservative, estimate. LADWP's cost per customer is \$383; multiplied by the number of customers in San Francisco, that cost is \$131 million a year.

Then there's the question of generating or buying the electricity. Here San Francisco has a huge advantage over other public power agencies: The city owns a large hydroelectric dam that can generate enough to cover some of the local power needs — and it's already paid for. Power from the Hetch Hetchy dam is cheap: the cost of operating the system is only about

2¢ a kilowatt-hour. Unfortunately, the city also has to pay PG&E to ship the power over its lines to the city borders, since the city has no complete transmission line to carry the power here; San Francisco pays PG&E \$9.6 million a year in what's known as "wheeling fees."

San Francisco currently sells most of the available Hetch Hetchy power to the Turlock and Modesto Irrigation Districts. Our analysis assumes that those contracts will be broken and that much of the power — 425 million kilowatt-hours' worth — will be available to the MUD or WPA.

The city also has a very expensive contract with Calpine to provide backup energy when water is low at the dam. The wheeling fees and Calpine deal boost the actual cost of Hetch Hetchy power to about 4¢ a kilowatt-hour. But the Calpine deal ends in five years, at which point Hetch Hetchy power will be far less expensive — and the MUD's costs will go down.

Green power

Our analysis is based on the assumption that San Francisco will move as rapidly as possible to reduce its reliance on fossil fuels (see "Green City," 9/26/01). Not all of the alternative-energy sources that should ul-

Continued on page 18

35th ANNIVERSARY SPECIAL ISSUE

ASK ISADORA: READERS TALK BACK



Three classic covers on the PG&E wars: The top two covers illustrate two major stories (Jan. 13, 1988, and Dec. 9, 1987) on our unsuccessful fight to stop then-mayor Dianne Feinstein's \$20 million giveaway to PG&E. The bottom cover (Oct. 8, 1997) illustrates our 31st-anniversary special on how private foundations allowed PG&E and its allies to steal the Presidio.

THE CASE FOR MUD

Public power in San Francisco: Worst-case scenario

(Moderate rates, less renewable energy)

Revenue		
Residential sales	1.481 billion kwh @ 12.6¢ per kwh ¹	\$186 million
Commercial/industrial sales	3.942 billion kwh @ 9.5¢ per kwh ²	\$374 million
TOTAL		\$560 million
Expenses		
Payment on revenue bonds	\$850 million @ 8 percent ³	\$74.4 million
Cost of power		
• Hetch-Hetchy	425 million kwh @ 4¢ per kwh	\$17 million
• Solar, wind, efficiencies	98 million kwh ⁵	\$7.5 million
Purchased power ⁶		
• Potrero Hill plant	1.752 billion kwh @ 6.9¢ per kwh	\$120 million
• Contract purchases	3.098 billion kwh @ 5.5¢	\$170 million
Operations and maintenance ⁷		\$131 million
Replace PG&E's city taxes ⁸		\$9.4 million
Public benefits ⁹		\$10 million
TOTAL		\$539 million
Surplus		\$21 million

This chart shows how a public power system in San Francisco would operate if some of the worst-case assumptions are true: if, for example, the municipal utility district or power agency had to spend \$800 million to buy out PG&E's system (the highest likely figure, even according to pro-PG&E studies) and if the MUD was unable to fund and site affordable renewable-energy systems and was thus forced to rely on buying a large amount of its power from the Potrero Hill plant (owned by Mirant Corporation) and from other generators through long-term contracts.

Even under those circumstances, the chart shows, the MUD could cut residential rates by 10 percent, keep commercial and industrial rates at the low end of PG&E's rates, and still end the year with a surplus.

As in all of our calculations, the numbers are very conservative; expenses would probably be considerably lower.

¹The MUD could set rates at any level it wanted; for this scenario, we've set residential rates at 10 percent below PG&E's current rates.

²The commercial/industrial rate is at the low end of PG&E's equivalent rate.

³See story for details on the \$850 million figure. The bond rate of 8 percent is based on an estimate from Ken Bruce of the Board of Supervisors' Budget Analyst's Office.

⁴See story and "Public Power in San Francisco: Best-Case Scenario" for details.

⁵This is the amount of solar and wind power projected in the city's report on the solar bond measure, Proposition B.

⁶See story and "Best-Case Scenario" for details.

⁷Based on comparable costs per customer at LADWP.

⁸See story.

⁹See story.

Public power

From page 17

timately be part of the city's mix are likely to be online when the MUD starts operating, so we've again been conservative, assuming in our worst-case scenario only a modest amount of solar power to supplement Hetch Hetchy power. In our best-case scenario we assume that the city will be able to develop 200 megawatts of solar and wind power — five times as much as projected in the solar bond measure, Proposition B, and enough to power 200,000 homes.

The cost of solar and wind is easy to determine: it's the cost of the interest on the bonds needed to buy and install the windmills and panels. Once they're up and running, they cost very little to operate — and the fuel, of course, is free. Based on the San Francisco Public Utilities

Commission staff's analysis of Prop. B), 40 megawatts of solar, wind, and efficiency programs — the equivalent of 98 million annual kilowatt-hours — will cost about \$7.5 million a year. Our ambitious plan — for five times that much solar and wind power — would cost \$38 million a year.

(Again, the actual costs will probably be lower; once a big agency orders a large amount of solar- or wind-generating facilities, the price goes down substantially.)

The rest of the power the city needs will have to be bought on the open market. Because the market is so volatile, it's hard to say exactly what that cost would be. But futures contracts for power are listed on the New York Mercantile Exchange Web site, and they're currently running at less than 4¢ a kilowatt-hour. That price is expected to decline in the future.

Again, we've stuck to conservative numbers, assuming the MUD or WPA would have to pay 6.9¢ a kilowatt-hour for power generated locally, by Mirant Corp.'s Potrero Hill power plant (one energy expert told us that Mirant is unlikely to accept less than the 6.9¢ the state is now paying for power), and 5.5¢ a kilowatt-hour for power bought from out-of-town sources.

We assumed that the Potrero plant would operate at its capacity. The power the city would import can't exceed the amount that can be carried along the one transmission line leading into San Francisco, and our projection meets that criterion.

PG&E pays a substantial amount of taxes to the city, and almost all of the San Francisco-Brisbane MUD Board candidates have pledged to make sure that, at the very least, the city's Gen-

Continued on page 20

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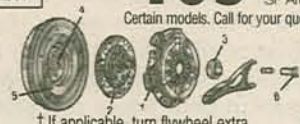
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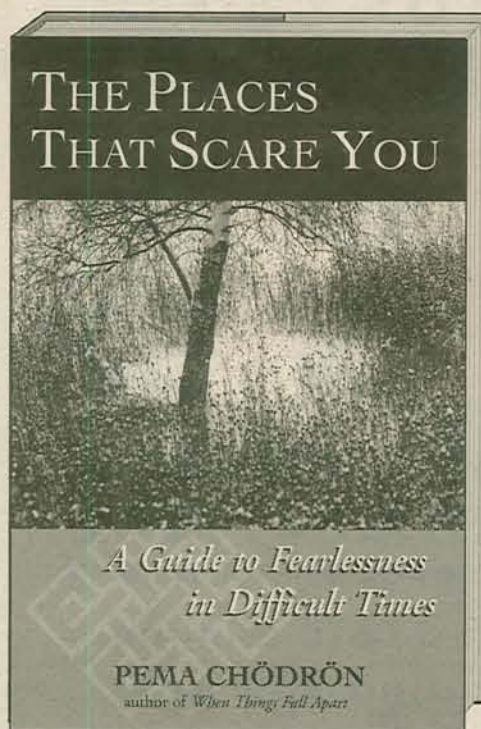
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THE CASE FOR MUD

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The PG&E 11 genuflect again and again: This 1975 Louis Dunn cartoon illustrates the political power that PG&E has exercised at city hall throughout the years. We first used the cartoon to illustrate an editorial on what happened when the 11 supervisors were asked to approve a feasibility study for the city to take over PG&E: nothing.

Public power

From page 18

eral Fund doesn't lose any money if the private utility is replaced with a public agency. So part of the MUD's expense would be the payment of a fee to replace what PG&E paid in taxes. The utility pays three major taxes: property taxes, a franchise fee, and business taxes.

Based on the Board of Equalization's assessed value for PG&E (\$962 million) and the city's property tax rate, PG&E's property taxes are about \$1 million. The franchise fee — 1.5 percent of sales — adds another \$8.4 million. It's impossible to say how much PG&E pays San Francisco in business taxes, since that figure is not public, but even at several million dollars a year, it wouldn't significantly change our bottom line.

Unanswered questions

There are plenty of questions our analysis doesn't — and can't — answer, factors that are impossible at this point to predict with any accuracy. PG&E customers, for example, have to pay a substantial surcharge on their electric bills for what's known as the CTC, or competitive transition charge. In essence, that's the money ratepayers have been forced to cough up to cover the cost of PG&E's bad investments in nuclear power. It's possible that a San Francisco power agency would have to include some of those charges in its bills — but according to Mindy Spatt, media director at TURN, it's unlikely. The CTC is expected to end next year and probably wouldn't be a factor by the time the MUD or WPA was up and running.

It's also unclear whether the MUD or WPA would have to pay a share of the costs of the expensive long-term power contracts that the state Department of Water Resources has signed to buy power for the bankrupt PG&E.

There would almost certainly be some substantial legal fees, possibly in the millions of dollars, that would reduce the surplus during the first few years (but not once the eminent domain issues were settled).

Most of the MUD candidates have voted to shut down PG&E's Hunters Point plant, and it's unclear how much it will cost to decommission that facility.

The MUD or WPA could also buy the Potrero plant (it recently sold for \$330 million) and pay less for the power generated there.

And, of course, it's uncertain how much electricity will cost on the open market in the next few years. That's why the MUD or WPA would probably want to move aggressively to increase its own generating capacity. But if power prices go up, one thing is clear: PG&E's prices will go up higher, and faster, than the prices of a public power agency.

Voters won't have to take our word alone on the subject. The public will have more information on San Francisco's energy plans in the coming weeks. The county's Local Agency Formation Commission is planning to bring in experts on public power and energy for hearings, and Smeloff is hiring Amory Lovins's Rocky Mountain Institute to assess the city's energy alternatives. Both reports are expected before the Nov. 6 election.

Our analysis isn't that radical or unusual; it just confirms the experience of every other major public power agency in the state. We've found what just about everyone who's gotten out from under the private utilities already knows: public power is cheaper. It's that simple. ♦

E-mail Tim Redmond and Rachel Brahinsky at tredmond@sfbg.com and rachel@sfbg.com.

Research assistance by Ben Sayre.

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PG&E'S WEB OF

How the utility's political payola has kept San Francisco safe



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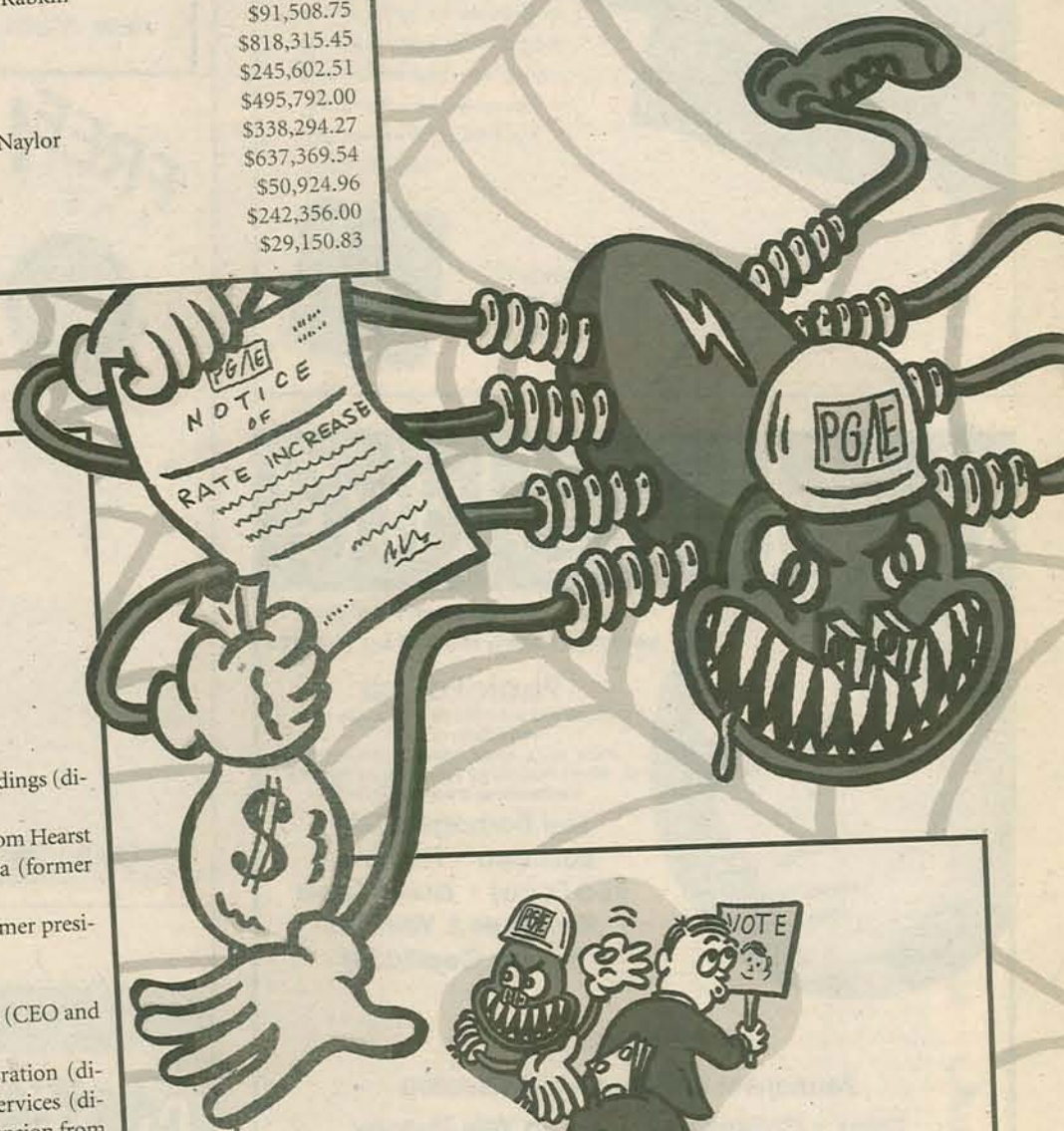
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S.F. political campaign contributions, 1998-2000

State senator John Burton	\$116,056
Assemblymember Carole Migden	\$27,500
Assemblymember Kevin Shelley	\$28,000
Assemblymember Jackie Speier	\$9,500
Mayor Willie Brown	\$21,504
Supervisor Leland Yee	\$250
Supervisor Mabel Teng	\$250
Supervisor Michael Yaki	\$250

INFLUENCE

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Commonwealth Club of California	\$10,000
Friends of Recreation and Parks	\$5,000
Friends of the Urban Forest	\$3,000
Glide Memorial United Methodist	\$5,000
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League of Women Voters of San Francisco	\$1,250
Mexican American Legal Defense and Education Fund	\$12,500
Mission Housing Development Corp.	\$6,084
La Raza Centro Legal	\$2,500
Salvation Army Golden State Division	\$393,436
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San Francisco Partnership (a pro-business group created by Gap chair Don Fisher)	\$25,000
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San Francisco Black Chamber of Commerce (African American business group)	\$3,000
San Francisco Hispanic Chamber of Commerce (Latino business group)	\$7,500
Bay Area Council (regional business lobbying group)	\$9,500

'A STRUCTURAL CON GAME'

These charts show some of the key ways in which PG&E has infused itself into San Francisco politics, society, culture, and business — using its money to make connections that have insulated the company from criticism or political challenge.

Here's how it works: PG&E gives substantial amounts of money to local politicians — in exchange for a tacit (or in some cases, explicit) agreement not to bring up or promote the issue of public power. Until the advent of district elections last year, that was a big deal for local supervisorial candidates, who had to raise more than \$250,000 to be competitive in citywide races. It's still a big issue for candidates for mayor — PG&E poured \$21,504 into the 1999 mayor's race — and for candidates for state assembly and senate and for federal offices. PG&E's campaign contributions have been remarkably effective: for years the company simply kept the issue of public power off the political agenda (although most local politicians now support the MUD). PG&E also spends a substantial amount of money on lobbying: \$71,000 in San Francisco just last year, city records show.

But direct contributions are just the start of PG&E's influence. For one thing, there's PG&E's "charity." Community groups, political groups, civic groups, all sorts of San Francisco organizations have received donations from PG&E. (That, apparently, is now slowing down: one group that received money from PG&E last year, Deedee Workman of San Francisco Beautiful told the *Bay Guardian* that PG&E had declined to give any money for 2001, saying that all the available cash was going to programs to give rate relief to low-income ratepayers who are swamped by high bills.)

Nobody at any of these groups has ever admitted that the money comes with strings attached, but the results are plain to see. In years of reporting on this issue, we've never found a single civic group that received money from PG&E that was willing to openly support public power. That pattern continues: to our knowledge, not one of the groups on our list has come out in favor of either of the public power measures on the November ballot.

"It's one of the greatest structural con games ever devised in American economic history," consumer advocate Ralph Nader told us in an interview this week. "PG&E takes the consumers' money and gives it to politicians as political payola and then to charities as grant payola. Then the politicians and the community groups are all neutralized by the money, and there's no countervailing force to fight the utility."

PG&E also spreads its money around the local legal community. The list of law firms that PG&E hired in the past year reads like a who's who of the local legal world — almost every big law firm in town got some of the action. Among the most notable: Cooley Godward, which employs Paul Renne, husband of City Attorney Louise Renne; Coblenz, Patch, Duffy and Bass, the firm of legendary local power-broker Bill Coblenz; and Cooper, White and Cooper, which for years represented the *San Francisco Chronicle*.

"That's part of the scam," Nader said. "They spread all that money around to the big law firms, so there's no major firm that can take on PG&E. Then they enlist the political power of these law firms to press their agenda."

PG&E is also a member of several key business organizations that have considerable influence at City Hall — and while it's certainly safe to argue that the interests of businesses in general in San Francisco are not always identical to the interests of PG&E (businesses also pay soaring electric bills), all of these groups have historically supported PG&E's private-power position. Even now, in the midst of an energy crisis that's causing financial problems for numerous businesses, and with PG&E in bankruptcy and service declining to the point where some businesses have to wait months to get hookups, not one business group has come out in favor of public power.

The members of PG&E's board also serve on the boards of several major local companies, along with the directors of other local companies, including the Hearst Corp., which publishes the *Chronicle*, and Bechtel, which critics say is trying to privatize the city's water system.

"Even when businesses are consumers, they don't speak up," Nader noted. "The private utilities have the establishment neutralized. You can't beat them; you have to displace them with public power."

Research by Ben Sayre.

ALL FIGURES ARE FOR 2000, EXCEPT WHERE INDICATED
SOURCES: SAN FRANCISCO ETHICS COMMISSION, SAN FRANCISCO DEPARTMENT OF ELECTIONS, PACIFIC GAS AND ELECTRIC'S ANNUAL REPORT TO THE CALIFORNIA PUBLIC UTILITIES COMMISSION



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THE CASE FOR MUD

Public power vs. PG&E

How municipal utilities save customers money
— and help pay for better public services

Total electricity customers served¹

CPAU	27,638
LADWP	1,374,424
PG&E	4,600,000
SMUD	495,167

Current monthly rates (for typical customer using 700 kilowatt-hours)

CPAU	\$53.34
LADWP	\$72.92
PG&E	\$94.06
SMUD	\$65.09

Employees making more than \$250,000 a year²

CPAU	0
LADWP	1
PG&E	47
SMUD	1

Lobbying expenses³

CPAU	\$0
LADWP	\$0
PG&E	\$2,055,946
SMUD	\$126,894

Money transferred from utility to parent company for dividends, stock repurchases, etc.⁴

CPAU	\$0
LADWP	\$0
PG&E	\$5.1 billion
SMUD	\$0

Money transferred to city or county general fund for public services⁵

CPAU	\$7.3 million
LADWP	\$124 million
PG&E	\$0
SMUD	\$0

This chart shows how Pacific Gas and Electric Co. charges higher rates than public power agencies, wastes more money on overhead, takes huge amounts of cash out of the community, and fails to support public services. The chart compares PG&E with the City of Palo Alto Utilities, the Sacramento Municipal Utility District, and the Los Angeles Department of Water and Power. The three cover the spectrum of public power agencies: the CPAU is a city department in a small Bay Area community, the SMUD is a municipal utility district, and the LADWP is a large city agency in an area with even more complex power needs than San Francisco.

As the chart demonstrates, all of the public utilities have lower rates than PG&E does: the CPAU's rates are 43 percent lower, the SMUD's are 30 percent lower, and L.A.'s are 22 percent lower. Put another way, a typical public power customer in Palo Alto pays \$488 a year less for electricity than a PG&E customer pays in San Francisco.

One obvious reason: public power agencies spend a lot less money on overhead. PG&E spends millions and millions of dollars on overpaid executives — its CEO, Robert Smith, who steered the company into bankruptcy, made \$1.3 last year; the director of the SMUD earns \$262,121. PG&E had 47 employees making more than \$250,000 last year; none of the public agencies had more than one person at that level.

PG&E also spends large amounts of the ratepayers' money lobbying the state legislature for favors — more than \$2 million last year. That's 16 times as much as the SMUD spent. The Los Angeles and Palo Alto agencies spent no money on lobbying at all.

Over the past three years PG&E has siphoned off \$5.1 billion in profits to send to its parent company. That's money taken out of local communities. In contrast, the Palo Alto and Los Angeles public agencies put their "profits" — money left over at the end of the year — back into the community by transferring that money to the cities to use for other public services.

¹2000 data

²2000 data

³At the state level, 1999–2000 data

⁴1997–2000 data

⁵2000 data

SOURCES: PG&E 2000 ANNUAL REPORT; PG&E 2000 77K, PGE.COM, CPAU, SMUD, LADWP, COMMON CAUSE (REPORT AND SUMMARY CHART), PUC, SAN FRANCISCO CHRONICLE.

Research by Ben Sayre

Money and power

The big foundations are still on the wrong side.

By Savannah Blackwell

If you're going to screw the public, it helps to have some cover. That's a lesson Pacific Gas and Electric Co. has learned well.

In fact, the deregulation scheme of 1996 that led to soaring rates and crumbling service wasn't just backed by the private utilities. Some of the strongest support came from environmental groups, funded by a handful of big foundations.

The result: California legislators who took PG&E's side were able to argue that they were only doing what the environmentalists asked them to do. The disastrous deregulation bill passed easily—and efforts to overturn it with a citizen initiative were crushed.

The process of buying off the public interest community was subtle—but effective. PG&E gave money directly to a lot of organizations (see "PG&E's Web of Influence," page 22), and foundations simply refused to fund anyone who opposed deregulation or supported public power (see "The Energy Elite," 10/9/97).

Since public interest groups increasingly rely on foundation money to stay in business, that's an effective strategy: The groups that get the funding can hire staff, do research and political organizing, and present an effective message. The ones that don't do what the foundations want remain small, underfunded, and less able to be politically effective.

Now the world of energy policy has changed. PG&E's in bankruptcy court, deregulation is largely discredited, and there's a successful grassroots move for public power on the November ballot in San Francisco. Around the country groups like Ralph Nader's Public Citizen in Washington, D.C., and fellow consumer activist Harvey Rosenfield's San Diego-based group, the Foundation for Taxpayer and Consumer Rights (FTCR), are mounting a new effort to promote public control of energy resources.

So where are the big foundations that helped PG&E create the mess and the environmental groups that did their dirty work? With few exceptions, they're still up to the same tricks.

The municipal utility district initiative has the support of most of the local green groups, including the Sierra Club, the Green Party, and San Francisco Tomorrow. And it will likely get the official endorsement of the Consumers Union, according to officials from that organization.

But while the large, moneyed foundations that supported deregulation have pretty much given up on it, they still aren't helping to promote effective progressive change. Organizations that fight to replace private utilities with public power or that oppose a state bailout for bankrupt utility companies still aren't getting funded.

NRDC's friends

The group most responsible for creating the veneer of environmental friendliness that sugarcoated deregulation was the Natural Resources Defense Council, whose utility-friendly policies were articulated by energy policy director Ralph Cavanagh.

The \$45 million-dollar Energy Foundation, based in the Presidio National Park, funds Cavanagh's work for the NRDC. And in 1996 the foundation pulled the plug on grants to groups fighting the notion that ratepayers should be responsible for paying off the utilities' investments in nuclear power.

The even wealthier Pew Foundation, the influential Philadelphia-based outfit that funds many nonprofits, including the Energy Foundation, with money from the philanthropic arms of private industry, including oil, likewise steered funding away from any groups opposed to deregulation (see "Bailout Battles," 12/3/97).

According to Public Citizen, Pew has quietly backed away from involvement in deregulation issues since California's version proved disastrous when rates shot sky-high in San Diego in summer 2000. Instead, Pew is now focused on the noncontroversial area of slowing global climate change through energy policy.

"I think Pew is getting out of [deregulation] issues," Public Citizen executive director Wenonah Hauter told us. "I think it's been an embarrassment to them."

But Hauter said that while it's helpful that the foundations are no longer as actively involved, the situation has not changed fundamentally, because money from those outfits still does not flow to groups fighting the utilities.

"You're still not able to get money for fighting deregulation, not from the big foundations," Hauter said. "In that sense nothing has changed."

Pew representatives either refused to answer questions about the shift in focus or did not return phone calls seeking comment.

Memory loss

According to the FTCR, which organized the unsuccessful campaign to overturn deregulation, the Energy Foundation also would prefer that no one recalled the role it played in deregulation.

"Everybody knows deregulation failed. But what people don't always remember is that a few environmental groups were amongst the chief cover for the passage of this lunacy," Doug Heller, consumer advocate at the FTCR, told the *Bay Guardian*.

The FTCR is still actively fighting against the utilities in Sacramento and has been trying to thwart efforts by Gov. Gray Davis and some legislators to bail

out the corporations. It supports state and local power efforts.

The Energy Foundation isn't doing anything to oppose the bailouts. Its representatives still insist that deregulation had its advantages.

A report recently published on the foundation's Web site admits that the utilities' undue influence on the legislature led to problems in the market, but it does not mention the nonprofit's role in funding groups friendly to the utilities' interests.

The Energy Foundation isn't doing much of anything for public power. When asked if the foundation is supporting any groups pushing for greater public control of energy service, program officer Bentham Paulos said the outfit is funding a group in Ohio that is pushing for community aggregation (the form of public power least feared by private utilities). But, he said, the foundation still neither supports nor opposes public power and takes no official position on campaigns.

Paulos did say that he agrees public power can lead to environmentally friendly energy policies. "I feel somewhat optimistic about San Francisco [going into the power business]," Paulos told the *Bay Guardian*.

But if you're a group working to get the private utilities out of the energy business, don't look to the Energy Foundation for money.

For his part, Cavanagh still won't say deregulation was a mistake. A report on the NRDC's Web site dealing with the California crisis and coauthored by Cavanagh says nothing about mistakes or problems with the market, much less Cavanagh's part in the whole mess. And neither Cavanagh nor the NRDC is backing any public power campaigns. Instead he's arguing that private utility profits should be linked to reliable service. Cavanagh did not return *Bay Guardian* calls for comment by press time.

Public Citizen says this is the same tired, ineffective, procorporate line NRDC has always given.

Tyson Slocum, Public Citizen's research director, told the *Bay Guardian* the group is doing what it can to spread the word on the policy level, discussing the merits of publicly controlled electricity service at activist policy discussion groups. "We've got to reintroduce public accountability into electricity markets," he said.

Nettie Hoge, director of the Utility Reform Network, told the *Bay Guardian* the consumer group also believes public ownership and control of electricity services is the best solution to the current mess.

"We're totally supportive of public power, and we are looking at the particulars of the two measures," Hoge said.

Too bad she can't get any serious money from the big-dough energy foundations to back up that talk. ♦

A longer version of this story appears at sfbg.com.

E-mail Savannah Blackwell at Savannah_Blackwell@sfbg.com.

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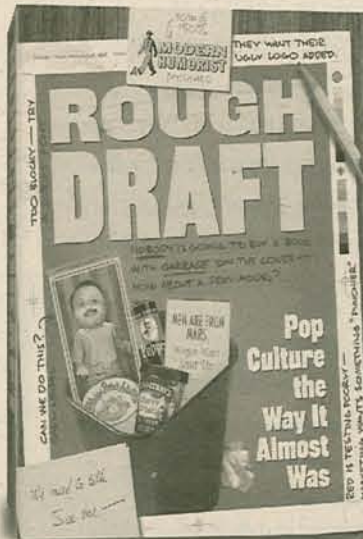
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THE CASE FOR **MUD** Power blackout

Why is the *Chron* ignoring public power? By Tali Woodward

San Francisco voters have a unique chance on Nov. 6 to completely revamp the way energy is generated and delivered in this city. But our major daily paper, the *San Francisco Chronicle*, has hardly even acknowledged the two historic public power initiatives on the ballot, even in the context of the statewide energy crisis.

The *Chronicle* is not exactly revered for its penetrating local coverage, but still, it's striking that the *Los Angeles Times* has done a better job explaining what is at stake in San Francisco. That paper ran a 1,500-word story Oct. 1 that included thorough descriptions of all the measures and detailed comments from both supporters and opponents. The story, written by Maria La Ganga, emphasized that Proposition F and Measure I are the only public power initiatives currently being considered in the state. It also explained how Propositions B and H — which have gotten cursory coverage in the *Chron* — would jump-start groundbreaking solar energy projects.

The *Sacramento Bee* ran a story Oct. 1 about the two public power initiatives. And the *New York Times*, which published a story on the burgeoning public power movement here back in January, has recently contacted campaign workers from MUD Now about another story.

Meanwhile, our hometown paper has provided only spotty coverage.

When supporters who were trying to get a municipal utility district measure on the ballot last fall kept encountering hurdles, the *Chron* was there. Within a month's time the paper did four stories that went into detail about how public power advocates were being stymied. Once the MUD initiative was placed on the ballot in February, coverage tapered off. While most media have understandably focused on international events during the past month, the *Chron's* only mention of the MUD initiative since July was a passing reference in an Aug. 1 story about the Department of Elections.

Sometimes it's seemed that the *Chronicle* staff is entirely unaware of the energy initiatives. A Sept. 1 column by Mark Simon about possible changes to the Hetch Hetchy system didn't mention the public power measures. Neither did a lengthy piece by Hal Plotkin posted Oct. 4 on S.F. Gate (www.sfgate.com), the paper's Web site, that said mounting tensions in the Middle East should prompt California to make a renewed push for energy independence.

When the *Chronicle* has referred to the MUD initiative, it has usually managed to be dismissive. A March 11 story

by Ed Epstein quoted Mayor Willie Brown characterizing the initiative as "a hoax" that "has no promise of reduction in rates or production of electricity supply." No more information about the proposal was given. A story that ran a month earlier under the headline "Public Power Is Looking Appealing" was devoted mostly to outlining the practical difficulties in switching to a public power system.

And the *Chron* has never delved below the surface in its local energy coverage. At any other metropolitan paper in the country, a reporter would have almost certainly been directed to take a longer look at the proposals, simply because they could have far-reaching implications for residents. But that doesn't seem to have happened here. *Chronicle* managing editor Jerry Roberts did not return phone calls from the *Bay Guardian*.

Ross Mirkarimi, the campaign director for three of the energy initiatives, told the *Bay Guardian* that the *Chronicle* has willfully ignored the campaigns. "If the paper was doing its job, the campaign would almost run itself," he said. "And I think that's why the *Chron* writes us off its radar — it's aiding and abetting PG&E."

The Hearst Corp., which sold the *San Francisco Examiner* and took over the *Chronicle* last year, has a long history of siding with Pacific Gas and Electric Co. in battles like this one that threaten the company. That may or may not explain the paper's treatment of the energy measures, but there's no denying that the *Chronicle* has once again failed to provide its readers with rudimentary information about a significant local issue. ♦

E-mail Tali Woodward at tali@sfbg.com.

What happened to Hearst?

How San Francisco ended up with Pacific Gas and Electric Co. as its utility company is an intriguing tale of federal investigations, corrupt city officials, and a greedy energy corporation that stopped nothing short of extorting votes to do business here despite a public power mandate.

Perhaps it's one of the biggest scams ever to be pulled off in the United States — certainly in San Francisco. And it's always been intriguing to look at the role the city's newspapers played.

In the early days, when the *San Francisco Chronicle* was firmly behind PG&E, William Randolph Hearst's *Call* and *Examiner* were strong proponents of municipal power, running big front-page stories rooted in populist, anti-big business belief.

But by the mid 1920s, Hearst's papers were promoting a position much friendlier to PG&E. No longer would Hearst stand in the way of a privatized water and electricity system.

Many have speculated as to why. For example, Frank Havenner, a longtime San Francisco supervisor and later a U.S. representative, told author Joe Neillands in a 1969 *Bay Guardian* story that Hearst was paid off by PG&E after the utility started buying full-page ads in Hearst's papers.

But according to *The Chief* (2000, Houghton Mifflin), a new Hearst biography written by David Nasaw, there may be another reason why Hearst abandoned the Raker Act mandate.

In the mid 1920s, overleveraged and desperate that no bank would lend him funds to keep his growing and nationwide empire afloat, Hearst turned to Herbert Fleishacker, president of the London and Paris National Bank in San Francisco.

Fleishacker was one of the leading advocates in the push to privatize the city's water and electricity systems.

Soon after, according to a Hearst-penned letter that appears in Nasaw's book, Hearst was instructing his ranks to maintain "pleasant relations" and to refrain from criticizing "Mr. Fleishacker or his enterprises."


Nasaw did not relay the precise deal that Hearst and Fleishacker struck, but we do know that Hearst changed its policy on public ownership of Hetch Hetchy and supported PG&E and generally censored or distorted its PG&E coverage up to the present day. (For an example of how PG&E influences the press, see "How PG&E Wired City Hall," 3/30/88.)

For a complete chronology of San Francisco's fight for public power go to www.sfbg.com/News/pgande/pgechron.html.

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Bay Guardian staff at work and play



Classified account executive Michelle Maghes, I.T. director James Curnow, classified account executive Ryan Loisselle, and promotions associate Mark Lindley work the crowd at the Bay Guardian's Progressive Opportunities Job Fair.



Bay Guardian staffers — top row, from left, Barbara Salge, James Curnow, and Laird Archer; bottom row, from left Chris Romero, Scott Hassenflu, Kristin Santosuosso, Sandy Lange, Camille X. Goss, Jean Dibble, and Bruce B. Brugmann — join forces with Taiko Dojo for the annual LGBT Pride parade.



Reporters Rachel Brahinsky and A.C. Thompson display their awards at the East Bay Press Club's awards banquet.



Designer and staff photographer Lori Spears and entertainment account executive Dulcinea Gonzalez unwind after completing another epic Best of the Bay issue.



Managing editor Melissa Houston and retail sales manager Coni Herndon do their best sorority sisters impression.



Music account executive Chris Owen, right, gets his Christmas bonus at the Bay Guardian's holiday soiree.



Have a good time, dammit! Editor and publisher Bruce B. Brugmann kicks it with national sales manager Nancy Hui and Macy at the Bay Guardian's Best Block Party in San Francisco.



What's up with the hit piece? Oakland mayor Jerry Brown chops it up with editor and publisher Bruce B. Brugmann as business development coordinator Christina Beach looks on. Our sources say no horse-trading was involved.



Taking a cue from Barry Bonds, the Bay Guardian's softball team, the Hellraisers — standing, from left, Freddy Pool, Kevyn Bridgeman, Jessica Atwood, Chris Owen, Jody Colley, Derek Song, Matt Howe; kneeling, from left, Madigan, Adam Shandobil, Sandy Lange, Dulcinea Gonzalez, Jon Maples, Jeannette Gonzalez — stomped the competition this year. They snagged the division title and made us all proud.



Circulation representative Todd Morphew, advertising account executive Joe Matheson, accounting supervisor Laurie Kunkler, and retail sales manager Coni Herndon mug it up at the Bay Guardian's Best Block Party in San Francisco.



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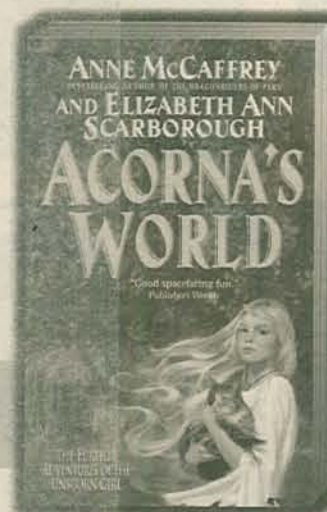
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TELE-PRANKS!

A guerrilla telemarketer in the *San Francisco Chronicle* subscriptions office

By Harmon Leon

Once worked for three days as a telemarketer selling some sort of plastic container. The low point came when an old man said he couldn't buy the plastic container because he was probably going to die soon. I looked at my list of rebuttals and told him it would make a perfect gift for his children.

Telemarketers are usually given the same respect as people with dog shit on their shoes, all for \$7 an hour plus commission. It seemed appropriate for me to seek revenge on humanity for inventing this godforsaken job by becoming a telemarketer at the *San Francisco Chronicle* for the sole purpose of throwing away its mandatory sales scripts and devising my own creative pitches and rebuttals.

The *Chronicle* telemarketing office is downtown, across from a building with a large sign flashing "LOANS." I interview under the pseudonym Wayne Francis. Not to say they're desperate for workers, but I'm hired after a three-minute chat.

"Here's the deal," says our "training session" leader, whom we'll call Brian. "We all like money. That's why you're here: to make money. If you make money, I make money, and I like making money." Brian could pass for any age between 30 and 70.

"You're going to be in the trenches, cold-calling people," he says to me and the three other people in training, one of whom has scabs all over his face. "This is the front lines."

"What are the three most important things about telemarketing?" Brian asks. "Persistence, rebuttal, and the close," we answer from our training manuals like Pavlovian idiots. We're told to suit up and be ready for action tomorrow at 1:30 p.m.

I make sure I'm 45 minutes late for work. I enter a small, cramped, windowless room stuffed with cubicles. This is the goddamn *Chronicle*-telemarketing brain center. "First and second sale go to Kimberly!" Brian screams to the group.

"Hey it's 'Big Wayne,'" Brian nicknames me familiarly, jokingly scolding me for being late. Yes, he actually calls me Big Wayne.

"My alarm clock didn't go off," I offer as an excuse for my afternoon tardiness.

Brian gives me my own personal cubicle. He informs me that none of the three people I trained with showed up for work.

"They're weak," he says. No, they're smart. I'm the sole survivor, and I'm only here to cause trouble.

"You've got to promise me you'll stick with this for at least two weeks," Brian

pleads. Little does he realize that approximately midway through my shift I will abruptly stand up, scream, and run out of the building.

"A smile can be heard over the phone," they told us in training. I adjust my Janet Jackson headset. It's time to sell papers to the public.

The too-much-personal-information approach

Perhaps if the prospective *Chronicle* subscriber knew more information about my personal life, they would be more apt to subscribe.

"Hello."

"Can I speak to the newspaper reader of the house?"

"What?"

"Can I speak to the one who makes the newspaper-reading decisions of the household?"

"I guess I'm the newspaper reader of the house."

"This is Wayne from the *Chronicle*. I am sitting in a cubicle at this present moment with a headset on trying to sell the *Chronicle* to the newspaper reader of the household."

[Stern] "Wayne, I appreciate it, but I'm not interested."

"Is it because you don't like me?"

"I don't even know you."

"Can you tell me why you want to take food off my family's table?"

"Listen, I'm really busy right now."

"Oh, that's like something my ex-girlfriend would say. I can hardly believe she left me for my best friend."

"Good-bye!"

"No! No! Don't hang up on me! I need someone to talk to!"

Across from me a large, bubbly woman has already racked up 10 sales. She is the queen of *Chronicle* telemarketing. I'm one of four people who haven't sold anything.

The intellectual approach

"Hello."

"I believe it was Walt Whitman who said, 'Knowledge is good.' I'm Wayne calling from the *Chronicle*. Do you like knowledge?"

"I'm not following you, Wayne."

"I'm offering eight weeks of the *Chronicle* at \$22."

Continued on page 30

A dirty little secret about phone sex

By Joshua Davis

Now that a good portion of Bay Area residents have headsets, phone sex is more convenient than ever. It changes the way I look at my fellow citizens.

Many of my compatriots with the tell-tale cords dangling from their ears could be experiencing hidden moments of ecstasy. On the technical side, the average local increasingly has two hands available to enhance imagination's web. But imagination can also lead one astray. While most people realize that the prototypically well-endowed blond in phone-sex ads is probably not the sultry "Cindy" whispering into their headsets, few would guess that in some cases, the blond of their dreams is actually a headbanging, tattooed guy named Ron who's scratching his nut sac as he draws his clients in with practiced falsetto tones.

"I was one of the first guys to be a phone-sex operator," says Ron, a 30-year-old musician who lives with three other musician-phone sex operators in an apartment plastered

with posters of Mick Jagger. "I started doing the graveyard shift in the early '90s, from midnight till eight in the morning. My first call was 90 minutes long. It was a lonely guy from some small state. There was no nasty sex

involved. I thought, 'Oh, this is easy.' I didn't have to suck a pencil or anything."

"I accepted phone-sex acting as some kind of bizarre challenge," writes male phone-sex operator Gary Anthony in his book *Dirty Talk*.

"Personally, moaning is the hardest thing for me to do as a phone-sex actress, particularly since I'm always worried that some of my moans will eventually contain lower vocal tones that may reveal I am a man. And to me, that's what my moaning sounds like: a man's moaning."

Ron, however, isn't concerned about his callers. "It's fun," he says. "At my last job we'd all sit around on pillows, drink beers, and talk to these people. It's a little more corporate now, but back then it was really a great job."

"Usually I work the chat line," he continues. "As a caller comes on line,

we can detect him. It makes a beep, so we stop joking around, switch into our girly voices, and start acting. That's how the magic is done.

"Sometimes we'd fuck it up, and some guy would come on the line and hear us, a bunch of guys. He'd be like, 'Yo, where are the girls?' So one of us would just switch right there in the middle into our other voice."

The magic did not come easily, though. "I was scared of playing a woman at first," Ron says. "We didn't have any training. The guy was like, 'OK, here's the headset, here are your hours,' and that was it. You just plugged in and hoped for the best. But after a while it becomes a job, and you just work it, like, here I go, plug in, and, 'Suck suck hockey puck.' You start using words that don't make sense, but it doesn't matter. Guys still get off."

It seems amazing that guys can't tell the difference between a genetic woman's voice and that of a falsetto-spouting man. Maybe it speaks to the strength of the sexual imagination. But Anthony suggests that his callers know he's a man and enjoy the charade.

"With phone sex, guys get to experiment," says Naughty Nicole, a female (I think) phone-sex operator. "They can play with their mind and see if it's something they really like before they would ever suggest it to somebody. Their wives will never lick their ass, never finger their ass or anything like that. So now you have me, the naughty girl on the other end of the phone, who's going to sexually manipulate you like that, and you're going to be happy. Every time you need to be naughty or think about somebody being naughty with you, then you can call me."

It's possible that the male-as-female operators provide an opportunity for guys to explore the full range of their sexuality while maintaining a comforting facade of heterosexuality.

But it's also possible that I've overlooked the talents of these men. "I've gotten really good at being a girl," says Ron. I ask him to try a few lines on me, and I find myself falling for it. I feel like I'm listening to the smoky voice of an on-the-prowl woman who's been drinking Wild Turkey all night. Obviously, there are guys out there who are looking for a wild, barhopping woman who sounds exactly like Ron. If they're trolling the phone lines for her, I can only hope that they haven't read this article. ♦

Joshua Davis is a writer and filmmaker who lives in North Beach.

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From page 29

"I already get the *New York Times*."
"But the *Chronicle* is filled with knowledge."
"All papers are filled with knowledge."
"Have you seen today's headlines?"
'Condit: I Have Done Everything Asked of Me.'
"No, thank you. We have enough reading material."
"Don't worry, you'll hit the next one," Brian assures me. Someone rings her bell. "Another sale!" Brian yells. "I love this job!"

Ye olde approach

The *Chronicle* has a large arts section. Since I'm an artist, I shall use my creativity to sell the paper by speaking fake Renaissance English.
"Hello."
"Thou art lucky. I'm calling from ye olde *Chronicle* to offer thou thy special offer on ye Sunday paper."
"Can you call back later?"
"Tis there a problem? Why do thou resisteth thy paper?"
"I'm just the baby-sitter."
"Well, adieu, adieu, until ye speaketh again."

While on the phone, Brian comes over and whispers in my ear, "Close! Close!" "No" does not mean "no," he adds. "No" means "Tell me more. Why should I try the paper?"

The final approach

If people aren't interested in my persistence to close, I'll just rebut.

"Hello."
"This is Wayne calling from the *Chronicle*, and it would make me very happy if you bought the *Chronicle*. It would make me very sad if you didn't."
"We already get the *Chronicle*."
"Great! Let's get you signed up today!"
"We don't need more than one paper."
"Great! Let's get you signed up today!"
"Listen, I'm kind of busy right now."
"Then would you like to buy a garden gnome? Or a tennis racket?"
"No!"
"Or maybe a rake?"
"No!"

Throughout the shift Brian has been monitoring our calls, testing our sales pitch. I see him looking over at me. "I'm almost entertained," he says in a stage whisper. "If it didn't affect my job, I'd be entertained." I look at the clock and realize it's now time to scream and run out the door.

"Aaaargh!"
People look up from their cubicles. The Queen stops her bubbly sales pitch. It's a great feeling to go sprinting out of the workplace, midshift, laughing your head off, knowing full well you are never going to return. Yes, I leave with persistence and rebuttal, but most of all, I leave with a big close. ❖

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ask isadora
by isadora alman

The readers respond

I have been married 19 years, am 42, have a great job, a nice house, a healthy daughter, and a successful, respected husband. Everything looks picture-perfect, but as with many marriages, appearances can be deceiving. I am writing in response to the writer alarmed to find her husband visiting online porn sites. I can say from experience that I noticed red flags all along the way to my present circumstances. He always checked out other women while dating me, his bachelor bedroom had a closet of skin magazines, and his dried come-covered towels were always on his bed before he romanced me. Fifteen years later he visits all sorts of adult Web sites while at home and at work, he disappears to masturbate regularly enough that people think he has a medical problem, and I have recently learned that he picks up men for sexual adventures. He's now over 300 pounds and looking pretty miserable. He is out of control. I respected his privacy. I didn't press for answers to baffling questions, and now I have a partner who is boinking anything that is game. Not the makings of a healthy partnership. I am finally moving on to get my groove back elsewhere. My advice to that lady is that if her man can't open up to her about what is going on with him emotionally and sexually, she may be headed for the fall I should have seen coming long ago. I know you don't like the sexual-addict label, but my guy is the poster boy.

Your response to the gal who had a painful, cramping experience during intercourse with her partner really struck me. You are absolutely right to recommend that she visit her gynecologist. She should do this immediately. I had several similar experiences with my partner (now husband), which I merely attributed to my ovaries and uterus being sensitive during ovulation, or my husband's larger-than-average penis, or the direction and angle of our movements. Yes, Tab A and Slot B don't always match, and I've had painful sex before with a mismatched partner (I have a small vagina for a woman nearly six feet tall). However, pain that results in severe cramping may be indicative of an ovarian cyst or pelvic inflammatory disease. Even something as simple as gardnerella (bacterial vaginosis) can make the vagina and vulva unusually sensitive. I found out much too late. During intercourse the cyst ruptured, and I had to endure weeks of abdominal pain during my recuperation. Please advise your reader to seek medical advice as soon as possible. A simple Pap smear and pelvic exam cannot detect a cyst. If you are experiencing pain and cramping during and after intercourse, request an ultrasound from your doctor.

Women, please come up with a standard excuse for when that undesirable guy asks you out. As a single man with the social responsibility of doing the asking, I realize I am doomed to be alone for the rest of my life unless I do ask. What I can't figure out is why women can't simply say, "No, thank you." I usually get a yes or a noncommittal excuse, rarely an outright honest "no." After the yes, the woman either stands me up or spends the remainder of the time trying to avoid me. Can't you have some ready polite response such as "I'm a lesbian," "My old boyfriend called," or "Thanks for asking, but I'm waiting to have an out-of-wedlock child with a sleazy politician"? I am sorry you find me so creepy, but I do not understand why my asking is considered license to be rude or hurtful. Please start thinking for the next time I dare insult you with an invitation.

I am interested in the guy who recently went to a baby shower for a female coworker. His boss, a 53-year-old pregnant Asian woman, and a twentysomething black woman took turns sucking the man's penis. I would like to know if either of them are single, because I am single and looking for somebody. I am 23 years old and five feet seven inches tall. You can call me at ...

Glory be! I was so interested to hear about that man and that woman who both had sex with groups of their coworkers. I work at the dog pound, and just last month as I hosed down the holding pen in my Ralph Lauren jumpsuit, I noticed this cute little mixed bitch giving me the eye. Before I knew what was happening, I was surrounded by a huge group of horny dogs rutting my legs — females only. There is nothing queer about this story. I was so excited I wet my pants ... ❖

Isadora Alman is a board-certified sexologist and a California-licensed marriage and family therapist. You can write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110; e-mail her at askisadora@sfbg.com; or participate in her free interactive Sexuality Forum at www.askisadora.com. Alas, she cannot reply individually by mail or e-mail.

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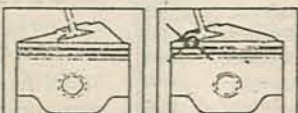
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techsploitation
 by annalee newitz

What's left to do

After weeks of feeling on edge about everything that's happening with government-mandated surveillance online, anti-crypto laws, and all of those fucking open source sellouts who are licking Microsoft's hole, I've decided to retreat into my favorite fetal position. I've got an old 1980s heavy metal CD cranked up, one of those big bottles of water with a nipple on top to drink out of, and the latest issue of *On Our Backs* so I can jerk off whenever the mood strikes. And goddamn it, I'm going on the Internet, and I want to make some trouble. You should too.

In fact, I'm compiling a list of things we can still do that's fun, transgressive, and (mostly) safe online. I have this sort of giddy apocalyptic feeling, as if we're in the last days of a free Internet, and I want to live it up. Here are my directions to digital anarchy ...

Consume pornography! Thanks be to the power of human libido, there is still a massive pile of really dirty, explicit, twisted pornography on the Net. You can see people getting it on with animals, close-up photos of the insides of people's mouths, shit-eaters, cocks and tits PhotoShopped to massive proportions, women rolling naked in mud, men dressing up like robots and obeying naughty commands, and nuns and priests in flagrante delicto. If you visit www.link-o-rama.com you'll find a pornographic archivist's dream, complete with annotations full of expletives.

Violate copyright laws! Now that Napster is gone, there are many other file-sharing programs whose directories are packed with gray-market songs, movies, TV shows, and pictures. Do you hate the Digital Millennium Copyright Act as much as I do? Try www.edonkey2000.com and you can download the latest episode of *Star Trek: Enterprise* within a few hours of its airing. My favorite pastime is watching pirated *Trek* episodes that were taped in Scandinavian countries, because they include some of the weirdest-looking subtitles ever. And while you're at it, please use Dmitry Sklyarov's Advanced E-book Processor — hopefully a pirated copy — to copy your e-books onto all your computers. Mwah mwah mwah!

Rip Microsoft a new asshole! How much longer will it be before you won't be allowed to inspect Microsoft products (or those of any large corporation) for security holes and announce it to the corporate drones who answer the phone at the help desk? Who knows? Act now, get a subscription to Bugtraq (www.securityfocus.com), and find out how you can contribute to the hacker community by figuring out all of the weaknesses in the latest release of MS Internet Explorer.

Be anonymous! Who knows how long you'll be allowed to be anonymous or pseudo-anonymous online? If certain amendments to certain surveillance laws take effect, you'll never pretend to be lickme@hotmail.com ever again. So get as many Web-based e-mail addresses as you can, put fake information in the sign-up form, and start making trouble. If you need to visit some porn Web sites at work or post obsessively to Slashdot (www.slashdot.org), then just visit SafeWeb (www.safeweb.com), a site that allows you to search the Web without giving away your identity to the other sites you visit. As a bonus, SafeWeb also prevents your browser from recording where you go in its cache, so if your boss or the feds or your mom start snooping to find out where you've gone on the Web, all they'll find out is that you went to SafeWeb. And get a damn PGP key (www.pgpg.com) while you're at it, OK? That way you can encrypt all of your e-mail.

Organize! Where else but the Internet to meet other shit-disturbers and like-minded politicians who want to organize a revolution? Find out what Marxists think about nationalism (www.badsupjects.com), what anarchists will do if our civil liberties are stolen from us (www.geocities.com/bivernico/anarchis.html), and what sex radicals really want (www.greenerypress.com). Join mailing lists (anonymously, if you like), post on message boards, send passionate requests. Whatever you do, don't shut up. Ask questions. Enjoy your freedom. ❖

Annalee Newitz (gunsnroses@techsploitation.com) is a surly media nerd whose brain is fried. Her column also appears in *Metro*, *Silicon Valley's* weekly paper.

by diane goldberg

'Damned

If you want it, it's for sale in Amsterdam," Claude assures me. I run down an assortment of sexual acts with a combination of genders and preferences. "Anything," he says.

Uncle-like, Claude attends to my comfort. Do I need anything? Coffee? Hashish? Wine? Water? His attitude is Amsterdam: a coziness de-sleazes the city and renders even the availability of sex with underage partners something suitable for an episode of *Teletubbies*. Claude does not manage underage male sex workers, but he knows who does: "A boy in his 20s who looks underage? Hunky, beefy, black, built, Asian, or nelly? No problem. Only 250 guilders an hour. A boy who really is underage? At least 1,000 guilders an hour."

When he isn't a go-between for guys seeking the companionship of a parade of partners, Claude provides conventional tourist services, particularly to gay men. He even rents out houseboats. "Gays and lesbians are frequently confused by Amsterdam," Claude says. There's no gay community like large American cities have, but things are different here. You can go anywhere. My boyfriend and I go out for dinner together; we spend around 140 guilders for a nice meal with wine and stay in the restaurant playing chess until 1 a.m." You can reach Claude, his houseboats, and other services on the Web at www.xs4all.nl/~boatlife/gate.html, where in addition to the current weather, you'll find excellent advice on where to buy hashish, sex, or T-shirts in Amsterdam.

The most visible part of the sex industry in Amsterdam remains the red-light district, famed for selling het sex. I peer into a bar there, distinctly feeling like I'm in a zoo. The cavernous room is full of men, many of them thin-lipped Brits with pudding-basin hair and honest-to-goodness anoraks; their Adam's apples bobble nervously as they weave around the room. I'm transfixed by the belly-popping shirt buttons of a florid drinker who I'm somehow certain is an American. He speaks. Error on my part: he's German. A movie theater-size screen shows a moderately nasty porn flick with actors in the throes of ennui. Why are these men drinking themselves into a stupor and covertly watching screen sex while the real thing is for sale a few steps away?

I glance at my feet and discover I'm in danger of standing in dog shit. One thing the tourist guides do not tell you: the Dutch love dogs. Amsterdam is the dog-shit capital of Europe. Amsterdam is also the accordion player's mecca. No joint, meal, or glass of wine in any café can escape a distraught accordion musician with a proffered coin can and tambourine-waving girlfriend. Traveler's advisory: the wine, sex, and pot won't get you, but the constant accordions will cause traveler's tummy and horrible hangovers.

At any rate, I discovered that the desultory Internet posts I'd read on the red-light district are not entirely accurate. Many of the men on the Net criticized the appearance of the ladies in Amsterdam's windows. When I walked through the district I saw a high proportion of very attractive young women, ranging from lingerieed dollies dancing to black-clad kittens chatting on their cell phones.

The tourists outnumber the hookers and johns. Harry and Madge from the Midwest are out in full force, cameras ready to capture contraband pictures. I spot T-shirts for sale proclaiming that "Good girls go to heaven and bad girls go to Amsterdam." I'm certain I've seen that slogan adapted in 20 seaside resorts worldwide.

At the hotel bar I chat with the bartender, a recent immigrant from Pakistan who shows me pictures of his year-old son. "Yes, we have sex tourists." His voice suggests this is a rather unappealing item on an otherwise OK menu. "The British come in groups. The Americans come alone and don't seem to want to admit it. The Asians come in hordes." I ask if they hang in the hotel bar. "Yes, but they don't tip well."

The next afternoon I watch the café crowd in Leidseplein while an accordion player drones against traffic. It's any café crowd in any city in Europe. The young and unattached are parading, the comfortably settled are cooing, a naked man is doing gymnastics from a rope (well, it is Amsterdam). It occurs to me that sex for sale and smoke shops seem to have no impact on the real social life of the city.

It's really only the tourists — staggering stoned to drool before Rembrandt's paintings — who are given to excess. Whether the traveler is an ex-hippie revisiting the memory of pot past or a Eurotrash backpacker munching falafel on the sidewalk, Amsterdam is a mythical city of canals and indulgence. After days as a tourist I craved water and solitude. I hungered for stillness. Instead, I got the noise of an overheard argument in English about the romantic poets. My hair hurt. I longed for sudden death.

Death was across the way in the Betty Boop Coffee Shop, smoking a joint and munching on space cake. I was Amsterdamed. ❖

Diane Goldberg is a moderately strange travel writer who lives in North Carolina.

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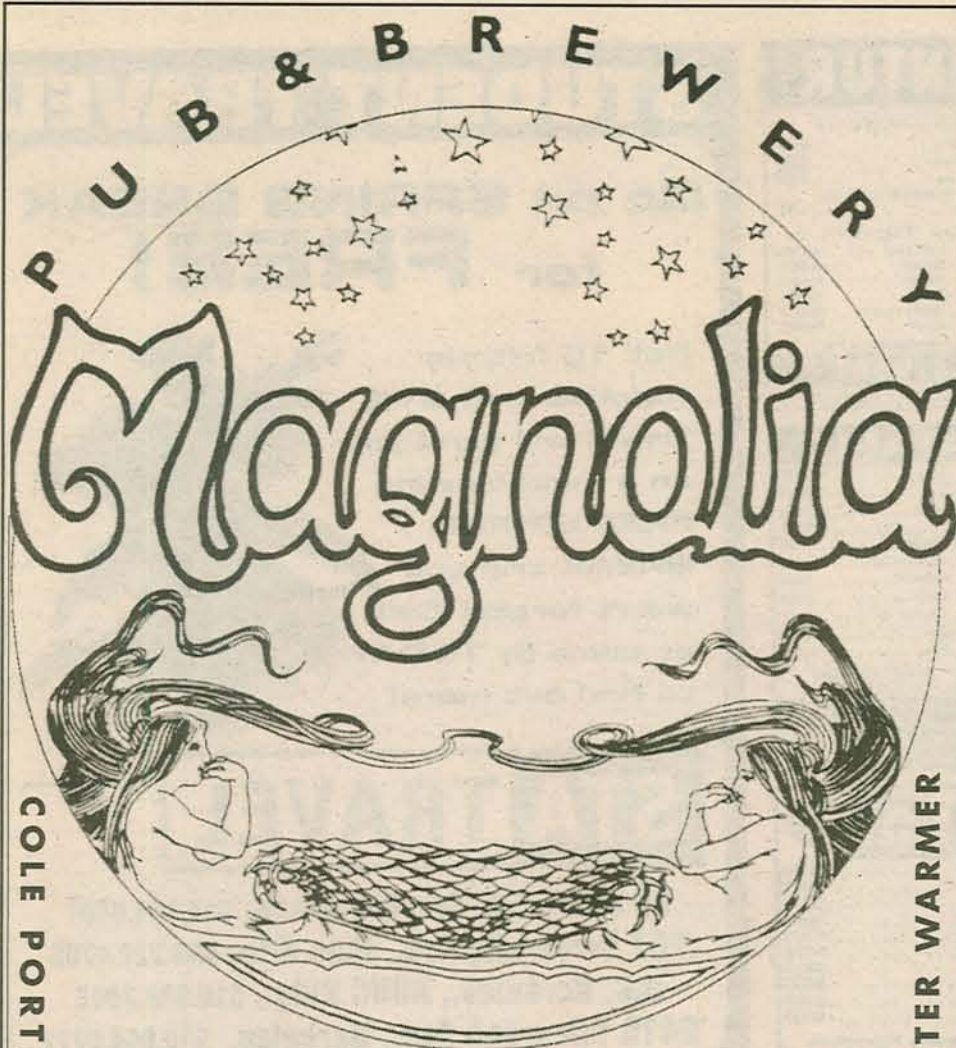
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Low and inside

By Paul Reidinger

Since baseball is the great American pastime, the game naturally reflects, in its way, the country's zeitgeist. And what do we notice on that score in recent years?

Mounting wealth, vanity, and bad behavior among the players. Strikes. Endless new stadia bearing the markedly unromantic names of our time. "Pac Bell Park"? Cultural historians sifting through clues like that 500 years hence won't have much trouble figuring out what really mattered to us, or despite our constant professions of democracy, how we were really ruled.

Still, it must be said that Pac Bell Park has helped bring something of a renaissance — or at least a great deal of new construction — to China Basin. In fact, the area is unrecognizable from as recently as five years ago, which is only fair, since the rest of the city is equally unrecognizable from many of the new venues — a window-side table at Curve, say, Johnny "Love" Metheny's recently opened restaurant a half-block from the park.

"Curve" is a catchy name and does suggest the proximity of baseball, but it implies that the restaurant is a kind of aggrandized Carl's Jr., a place where eager, hurried, sloppy fans munch their way through burgers and dogs, instead of what it is: a surprisingly elegant, Bizou-like space

whose nouveau-ish American food leaves little to be desired.

You could sit in Curve, really, and not pick up the slightest baseball vibration. The walls, sponged a rich terra-cotta color, are devoid of hanging bats or sepia-toned photos of Willie Mays or other such kitsch memorabilia; the tables are neatly set with white linens; and the windows, though at street level, command a view to the southwest, to a line of inhabited hills that are thrillingly familiar and unfamiliar.

If you absolutely insisted on eating baseball food, you might find yourself plowing through the Curve burger (\$9), an ample patty of beef topped with your choice of cheese (possibly Gruyère) and served with a gut-filling stack of hand-cut french fries. But, if you were shrewd, you might have done better to open with something like the roasted carrot soup (\$3.95 for a broad bowl), an ingeniously simple pureeing of one of childhood's most loathed foods to a jiggling, jelly-like consistency that resembled, in my friend's words, "fancy baby food" but had a subtle, slightly nutty savoriness that turned out to be addictive.

Nearly as addictive was the Parmesan cream, flecked with parsley, that lapped at the shores of a huge raviolo (\$10.95) stuffed with goat cheese and wild mushrooms. As it happened, the

raviolo wasn't even on that day's menu (I'd been handed an expired menu by accident), but the kitchen made it for me anyway. In most cases the server would have come back and asked me to order something else.

At the cusp of autumn (a change of season you first smell around here: the scent of wood smoke on the evening air, et cetera), roasting — especially roasting root vegetables — starts to regain the appeal it had lost over the summer. I thought roasting carrots and making soup from them was brilliant, but I also liked the roasting of troublesome beets (\$8) and putting them in a kind of salad with shredded fennel and cherry tomatoes — a preparation far preferable to the bread salad (\$8), which I thought would be a version of panzanella but turned out to be, basically, a big green salad of mesclun, heavy on croutons, with some cherry tomatoes thrown in for color and some blue cheese for a bit of bite.

If the bread salad was a misstep, then the halibut filet (\$16), fitted atop a crispy orzo cake and ringed by a holly wreath of salsa verde and cherry tomatoes, was more than redemptive, though I could have done without the blob of wilted spinach atop the fish. Clutter. And its inky green color clashed with the brightness of the parsley-based salsa verde.

Dessert fiends will find much to love at Curve, beginning with portion sizes. If they're not quite staggering, they are very close. Two of us could have grazed quite contentedly on the cookie sandwiches (\$7) — a trio of ice-cream scoops (chocolate, mint chocolate chip, rum raisin) enveloped by various kinds of house-made cookies.

If only we'd known beforehand what plenty was on the way, we would probably not have ordered the chocolate brownie (\$7), though really the chocolate brownie was even better than the splendid ice-cream cookies, just not as sharable. In fact, it's probably one of the most intensely chocolatey desserts you'll find around town right now — more like a flourless chocolate cake than any conventional brownie, its richness reinforced by generous pipings of hot fudge and a (curvaceous) scoop of bourbon ice cream.

As American pastimes go, eating a dessert like that has to be, if not right at the top, way up there. ♦

Curve. 747 Third St. (at Townsend), S.F. (415) 896-2286. Lunch: Mon.–Fri., 11:30 a.m.–2:30 p.m. Dinner: nightly, 5:30–9 p.m. American Express, Diners Club, MasterCard, Visa. Moderately noisy. Wheelchair accessible.

Without Reservations

A broken window

If you've ever worked in the modern restaurant business, or even if you're just an attentive customer, you've surely noticed that the bulk of the labor is not glamorous — and is not performed by rich, glamorous people. Oh, the executive chefs and chef-owners and partners make out all right; you read about them in the society columns. But the vast majority of restaurant employees — the bussers, the dishwashers, the line chefs — are working under difficult conditions for low pay; they are often immigrants who enjoy little or no protection from our various social safety nets.

The plight of these people and their kin, blood and professional, is one of the more unpleasantly sharp elements of the World Trade Center catastrophe. For if few restaurants have ever died so violent and spectacularly public a death as did Windows on the World, atop the north tower of the WTC, neither has the restaurant business ever witnessed such actual, extensive carnage among its own. In a business where the worst news is generally a closing or a firing or the rumor of a drug problem, the simultaneous death of dozens of people, most of them socially vulnerable, is overwhelming.

But of course, the restaurant business is an arm of the hospitality business, and hospitality is about schmoozing and connection, so it's not entirely surprising that the restaurant community nationwide (led by David Emil, one of the owners of Windows on the World) has pulled together an event like Windows of Hope, in which participating restaurants will donate 10 percent or more of their Oct. 11 proceeds to a fund that will aid survivors of food-service workers who worked in the WTC.

The program includes not just donations from restaurants but also staff contributions from gratuities and proceeds from the resale of wine donated by wineries and the auctioning of chef-cooked meals prepared in private homes. Local restaurants participating in Windows of Hope range from small neighborhood places (Alamo Square, Hyde St. Bistro) to dens of coolness (Delina, Café Monk) to the big, the established, and the famous (Zuni, Jardinière, Chez Panisse, Hawthorne Lane, Bistro Jeanty). You can find the complete list at ontherail.com, a Web site dedicated to news and views on the local restaurant industry. And you can book a table at a participating restaurant through www.opentable.com.

Meanwhile, Boulevard and Aqua, two restaurants that employed pastry chef Heather Ho before she made her fateful departure to Windows on the World over the summer, will be holding, respectively, a benefit brunch and a benefit dinner later this month to endow a culinary scholarship in her memory. More details are available from the restaurants; call Boulevard at (415) 543-6084 and Aqua at (415) 956-9662.

Paul Reidinger
paulr@sfbg.com



Forkin' good: Curve co-owner Franz Meis digs into the halibut filet, fitted atop a crispy orzo cake and ringed by a holly wreath of salsa verde and cherry tomatoes, one of the many fine dishes the restaurant serves.

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"I like to lie in bed on Saturday mornings having sex and my partner likes to be up and out early to bird watch."

*Q1 Whether you are having sex with men, women, or fruits and vegetables, has nothing to do with hormones, nor does turning toward men for sex have to do with being bored with sex with women. Most people find enough happy surprises with sex with one gender or the other to keep them pleasantly amused for a lifetime. My suggestion would be to take a sexual education and enhancement course at a community college or elsewhere for more information on what people do together for pleasure. I also suggest looking into psychotherapy. No matter how busy you've been, being "played out" at twenty just doesn't wash.

*Q2 If your husband plays stupid or helpless in other areas of his life, you could assume that's what's happening here as well. There is a possibility that when highly aroused he literally gets lost in his head, numbs out, or in some other way becomes situationally "stupid". Is it any different when he can see what he's doing? Not being able to recognize the feel of familiar objects by hand (and I suppose by penis or tongue too) is one sign of neurological impairment. Suggest he discuss what you have describes with his doctor. If he doesn't, I suggest that you do.

*Q3 We will both agree that natural compatibility exists - two people who like to spend approximately the same amount of time pursuing the same activity (e.g. "We're both bird watchers" or "We both enjoy oral sex on Saturday mornings.") So then, of course, there is a natural incompatibility (e.g. "I like to lie in bed on Saturday mornings having sex and my partner likes to be up and out early to bird watch.") I wouldn't be so Pollyanna-ish to say that Love always finds a way, but I would hope that two people who do love each other could find something sexual to do together that feels good to both of them, even if what they do discover would not be the first choice of titillation for either of them.

*Q4 People can develop allergies of all sorts. Sure, it could be the ejaculatory chemicals, whatever they are. It could also be the shellfish your man had for lunch. Explore food allergies first. A change in his diet could make a difference. Using condoms during oral sex or pulling out of your mouth and using your hand at the last moment are other options. But like the old saw - "Doc, it hurts when I do this - So don't do it," if swallowing his semen continues to make you sick, the solution is obvious.

*Q5 If your greatest risk factor is, indeed, intercourse with prostitutes using condoms you could simply say that while you have had several (a few, many) sexual partners, you are aware of and always used safer sex practices. This is presuming you follow the same guidelines with noncommercial partners too. You could, of course, also be tested periodically for HIV infection, which would let your partners assess health risks with greater assurance.

*Q6 I don't know of any spot exercises that are that specific. If you have had the cervix (the mouth of the uterus) checked for any condition that would contribute to its hypersensitivity, I'd experiment with different positions. For instance, vaginal entry from the rear seems to create a shorter vaginal barrel than missionary style.

The answers to the six questions above (and many more fascinating ones) can be found in the Ask Isadora column collection *Let's Talk Sex* available, autographed, only through Isadora Alman, 3145 Geary Blvd. #153, San Francisco 94118. \$10. Oh, all right, I will provide the answers to these six (only) in next week's ad.



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Tribal loyalties

Postseason baseball again, and again the A's have the Yankees, first round, only this time my Indians are in the mix too, somewhere under some old sofa cushion with all the old pennies and fuzz and potato-chip crumbs. I'm not even messing around with juju anymore. I will sell my soul to Osama bin Laden for an A's-Indians Championship Series and the chance to watch from somewhere up there in them nosebleed football seats. Then, forces of evil willing, I will sell my balls, bum, and beating heart to put the Indians in the World Series, and whatever's left of me for four more wins there.

Isn't it just wonderful — during these times of unrest, uncertainty, and war and shit — that we have our wholesome old national pastime to entertain and uplift us and bring out our wholesome competitive spirit and patriotism? Not to mention hot dogs!

Beer!

Bunting!

And I'm not being sarcastic, either. Yes I am. Hold on a second, let me go look up the definition of sarcasm. No, I'm not being sarcastic. I'm being ironic. Or idiotic.

Suffice it to say: Go Tribe!

And in other news, go Niners too, come to think of it, because who would have thunk, besides me, that they wouldn't have been mathematically eliminated by now? Let alone holding their own. But enough sophisticated sports analysis ... what's for lunch?

Well, there's always Truly Mediterranean, which is Crawdad de la Cooter's favorite Middle Eastern restaurant; but I wouldn't recommend eating there with her. She has some sort of oddball allergy to paprika, or whatever the red stuff in the shaker is that they shake on your shawerma. Whatever it is ... it's not going to make her break out in hives or puke all over you or fart a lot. Worse: it's going to make her catatonically comatose for 24 hours, during which time she will have exactly enough energy to utter one and then another of three things: I suck, you suck, and life sucks.

Which is two-thirds just wrong. Life sucks, there's no denying that; and it sucked even before Sept. 11, contrary to popular belief. Life has always sucked, and always will. It's in life's nature to suck. But I don't suck, and Crawdad certainly doesn't suck.

Mr. Turek. Binko. Other people ... In fact, with the possible exception of our old exlandlordladyperson, I have never met a person who did, personally, suck.

So if you think you have a paprika allergy like Crawdad's, make sure you don't let them shake that shaker onto your shawerma. So to speak. That's what Crawdad generally does, only this time she forgot.

We were at the one on Haight Street, which has actual tables inside, and an actual sidewalk eating area outside, in case Upper Haight sidewalk traffic is something you care to eat to. It's friendly, and it's all-around roomier (although not necessarily better) than the Truly Mediterranean in the Mission, next to the Roxie Cinema, where I used to eat shawermas when I used to live in the Mission. Occasionally.

You know what shawerma is, right? It's like a Middle Eastern burrito: lamb or chicken or falafel or whatever else you may want — baba ghanoush, tabouli, french fries — rolled up in this Middle Eastern flat bread. Not pita; it's flatter than that, like a tortilla, only not a tortilla either. It's square.

In any case, the end result is as big as a burrito, and just packed solid with meat — in my case, lamb. Six-fifty, it'll run you, but it's almost all meat in there, and the meat is tender and delicious. No beans, no rice, no nothing like that. There were grilled onions. There were grilled tomatoes, which they took right out from under the meat on the rotisserie, so you know they were good and juiced, and there was tabouli because I'd asked for it extra, because I love tabouli.

So this whole thing, once rolled, gets thrown on the grill for a minute or two, and then it goes on your plate. Then you bring your plate to the cash register and pay for it, and your beer or peach juice, or whatever you're going to wash it down with.

Like a burrito, Truly Mediterranean's shawerma goes down solid, and you're not going to be hungry for a long, long time. Which is a good thing, even if you're not Crawdad. If you are, and you forgot to ask them to hold the paprika, you'll be too hungoverly depressed to eat anyway. ♦

Truly Mediterranean. 1724 Haight (at Cole), S.F. (415) 751-7482. Mon.-Sun., 11 a.m.-midnight. Also 3109 16th St. (at Valencia), S.F. (415) 252-7482. Mon.-Sat., 11 a.m.-midnight; Sun., 11 a.m.-10 p.m. Takeout available. Mastercard, Visa. Wheelchair accessible.

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The **skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (Staff), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
 € less than \$7 per entrée
 \$ \$7-\$12
 \$\$ \$13-\$20
 \$\$\$ more than \$20

Critic's choice

Ichi-ban Kan Cafe serves sushi, sandwiches, burgers, teriyaki, an all-you-can-eat buffet — are you getting the picture? The winning neighborhood tone is reminiscent of Mayberry, R.F.D. (P.R., 9/01) 1500 Irving (at 16th Ave.), S.F. 566-1696. Japanese/American, L/D, S, AE/DC/DS/MC/V.

Recently reviewed

Barolo does have one bottle of Barolo on the wine list, but the rest of the menu eschews the grand in favor of the simple, the honest, the tasty. And the not too expensive. (P.R., 9/01) 400 Dewey (at Laguna Honda), S.F. 661-9210. Italian, L/D, S, AE/DC/MC/V. **Foreign Cinema** serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (P.R., 9/01) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, S, AE/MC/V.

Maurice brings a note of low-key grace to a busy boulevard in the Lower Haight and eastern Mediterranean accents to a strong, reasonably priced California menu. (P.R., 9/01) 312 Divisadero (at Page), S.F. 431-0712. Mediterranean, BR/D, S, AE/MC/V.

On the cheap: pan-Asian

Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, S, MC/V.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups,

noodle dishes, and Asian rolls; fancier dishes are a bit fancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, S, MC/V. **The Window** looks like an art gallery hung with Diebenkorns, and the lovely mélange of Southeast Asian dishes is reassuringly inexpensive. (P.R., 7/01) 211 Valencia (at Duboce), S.F. 626-7750. Southeast Asian, L/D, S, AE/DC/MC/V.

Downtown, Embarcadero

Ana Mandara looks and feels like a soundstage, but the menu offers what is probably the best high-end Vietnamese-style food in town. (P.R., 2/01) 891 Beach, S.F. 771-6800. Vietnamese, L/D, S, S, AE/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, S, S, AE/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, S, S, AE/DC/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, S, S, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, S, S, S, AE/MC/V.

Oritalia was one of the first and best fusion restaurants of the 1980s, and after a relocation and a makeover, it's still one of the best. Expensive, but not killingly so. (P.R., 8/01) 586 Bush (at Stockton), S.F. 782-8122. Fusion, L/D, S, S, S, AE/MC/V.

Puccini & Panetti practically shouts festivity: a bright, primary-colors decor (with an emphasis on yellow and blue), plenty of noise, and solidly rendered Italian-American comfort food. (P.R., 8/00) 129 Ellis (at Cyril Magnin), S.F. 392-5500. Italian, L/D, S, AE/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The high-end Chinese menu is a marvel of freshness, and priciness. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, S, S, AE/DC/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noon-time burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, S, AE/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, S, S, AE/DC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, S, MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb

and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charlie Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, S, S, AE/MC/V.

Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (P.R., 9/01) 943 Columbus (at Lombard), S.F. 928-5404. Mexican, L/D, S, AE/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. The food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, S, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, S, S, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. Though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, S, AE/MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, S, S, AE/MC/V.

Hawthorne Lane comes about as close to restaurant perfection as is possible in this world. The California cooking shows marked Asian influences; the mutedly elegant decor is welcoming, not stuffy. Sublime service. (P.R., 8/01) 22 Hawthorne Lane (between Second and Third Sts. at Howard), S.F. 777-9779. California, L/D, S, S, S, MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, S, cash only.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, S, AE/DC/MC/V.

Whiz Wit means meat and cheese, as in Philly cheese steaks. If you can deal with that, you'll love this place. Lighter options, too. (P.R., 8/01) 1525 Folsom (at 11th St.), S.F. 558-9200. American, L/D, S, MC/V.

Nob Hill, Russian Hill

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, S, AE/MC/V.

Wasabi and Ginger looks to become a popular neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, S, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, S, DISC/MC/V.

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Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

pauf K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The kitchen handles the more difficult cases, such as fish, with considerable skill and some art. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

La Fenetre serves authentic French crepes from a small window in Hayes Valley. This literal hole-in-the-wall is run by Paris-born Antoine Kaufmann, whose sweet crepes with Grand Marnier flambé is well worth the visit. (Charlie Russo, 8/01) 509 Laguna (at Hayes), S.F. 863-3217. French, BR/L, €, cash only.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes; eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brazilian Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Castro, Noe Valley, Glen Park

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Continued on page 42

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Eat Here Now

From page 41

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

John Frank faces lots of Upper Market competition, but its New American menu is as good as you'll find. Comfortable urban style, civilized mood. (P.R., 8/01) 2100 Market (at 14th St.), S.F. 503-0333. American, BR/D, \$\$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatakis, beef rib eye) will leave you exclaiming. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Noi looks more San Francisco than Milan, but the food is (mostly) purest north Italian. Warm, cheery, stylish, a bit noisy. (P.R., 8/01) 4109 24th St., S.F. 642-4664. Italian, D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (P.R., 11/00) 3228 16th St. (at Guerrero), 861-3889. Italian, D, \$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, \$.

Le Krewe Restaurant and Oyster Bar brings some much-needed New Orleans mood and

flavor to the Mission. Fabulous gumbo, jambalaya, po'boys. (P.R., 7/01) 995 Valencia (at 21st), S.F. (415) 643-0995. Cajun/creole, BR/L/D, \$\$, AE/MC/V.

The Liberties reinvents the Irish pub for digital times. The food has an unmistakable masculine cast. (P.R., 4/00) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DS/MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking. Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality and classic preparations in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, \$, AE/MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Marina, Pacific Heights

Bistro Yoffi offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (P.R., 8/01) 2231 Chestnut (at Pierce), S.F. 885-5133. California, L/D, \$\$, MC/V.

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Morpho Sushi proves that there's life yet in the Union Street scene. Yuppies galore feasting on arty, not-inexpensive sushi and various cooked delicatibles. (P.R., 8/01) 1980 Union (at Buchanan), S.F. 447-8275. Japanese/sushi, L/D, \$\$, AE/DS/MC/V.

Takara The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and

dine listings

the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, S, MC/V. **Whiz Wit** means meat and cheese, as in Philly cheese steaks. If you can deal with that, you'll love this place. Lighter options, too. (P.R., 8/01) 1979 Union (at Buchanan, inside the Blue Light), S.F. 923-0444. American, L/D, S, MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, S, AE/MC/V.

Fresca has gone upscale, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, S, AE/MC/V. **Jitra Thai Cuisine** serves up creditable Thai standards in a pink dollhouse setting. (P.R., 6/01) 2545 Ocean (at Junipero Serra), S.F. (415) 585-7251. Thai, L/D, S, MC/V. **Masala** means "spice mixture," and spices aplenty you will find in the south Asian menu. Be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, S, AE/DC/DS/MC/V.

Pomelo Big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, S, cash only.

Richmond

Biiru Biiru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, S, MC/V.

Dong Hue serves a Vietnamese menu untouched by California faddishness. Clean, spare surroundings; very swift service. (P.R., 5/00) 2110 Clement (at 22nd Ave.), S.F. 221-1880. Vietnamese, L/D, S, MC/V.

RoHan Lounge serves a variety of soju cocktails to help wash down all those Asian tapas. Beware the kimchee. Lovely curvaceous banquettes. (P.R., 8/01) 3809 Geary (at Second Ave.), S.F. 221-5095. Asian, D, S, AE/MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, S, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, S, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, S.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, S.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, S.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, S.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25–\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palout), S.F. 822-1818. Chinese, L/D, S.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, S.

Berkeley, Emeryville, and north

Aegean Grill grills lamb like nobody's business, and serves the rest of its Turkish-influenced Middle Eastern menu in a serene and elegant setting. (D.R., 6/01) 1403 Solano (at Carmel), Albany. (510) 559-9988. Middle Eastern, D, S, MC/V.

Buttercup Cocina tours the cuisines of Spanish-speaking America. Lots of tapas and tropical flourishes, at moderate prices in a welcoming space. (D.R., 1/01) 3201 College (at Alcatraz), Berk. (510) 652-3466. Mexican/Latin American, L/D, S, DC/MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the poststickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese/Vegetarian, D, S, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, S, AE/DC/MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizamana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, S, AE/MC/V.

Oakland and Alameda

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, S, MC/V.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (Staff) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, S, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai fusion, L/D, S, S, MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes. A good wine list and exceptional starters and desserts round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakl. (510) 482-5303. French, D, S, MC/V.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbeque, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portobello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakl. (510) 834-7161. American, L/D, S, DC/V/MC. ♦

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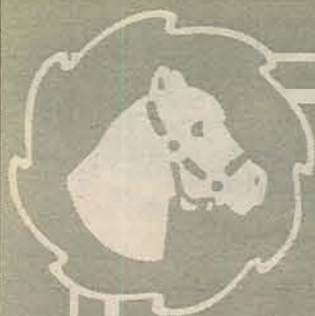
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the mix

Osunlade: "Yoruba is definitely the backbone of my music. The rhythm, the vibe, the whole spiritual thing — everything I do musically has some sort of African influence."



Oh my god!

Spiritual house — gods, goddesses, and dirty disco — is an Osunlade thing. *By Amanda Nowinski*

When a fidgety club kid announces that the spirits come to her on the regular, I tend to think one thing: Get some sleep. But if a Yoruban priest explains that the Orishas — the gods — descend on him as he makes house music, I wonder this: What kind of fierce outfits do these spirits wear, and are they acquainted with the evil spirits that say yes to rocktronica acts named after crank (see the Crystal Method and their latest hugely popular tragedy, *Tweekend*)?

Of course, my questions are not addressed on *Paradigm*, the debut full-length album on U.K.-based Soul Jazz Records from Osunlade, the aforementioned Yoruban priest-house producer. But after two months of heavy listening, I've parted down with the spirits and am convinced that they've whispered messages of deep, low-slung funk and transcendental-beat mathematics into Osunlade's ear. On the album deities conjured by traditional West African, Afro-Cuban, and Brazilian drumming mingle with the urban and the depraved, the freaky-deaky bass-heads who twirl around on barely lit, after-hours dance floors.

"Yoruba is definitely the backbone of my music," Osunlade says over the phone from his Yoruba Records offices in New York. "The rhythm, the vibe, the whole spiritual thing — everything I do musically has some sort of African influence" — although he's also got a lot of nasty house funk on his mind. "A lot of the traditional stuff is great," he adds, "but I want to create something that will be on the same wavelength that has my own vibe."

Though each ornately crafted song stands alone as a breathtaking single, the album is a rarity in dance music: sequenced so that it becomes a wholly satisfying, coherent work. Osunlade begins with an ethereal sunrise song appropriately titled "Morning Glory," which gently builds to a crescendo with wisps of languid, feline atmospherics, warm, stretchy synth work, and restrained syncopated beats, à la LTJ Bukem or New Jersey atmospheric house producers Slam Mode. "When This Feelin'" comes next, picks up the energy considerably with a more-to-the-point house thump, and then lifts right into the sultry "Black Man," a definitive piece of sinuous, old-school deep house funk.

The sense of an imminent, higher-energy breakthrough arrives with the African-inspired "Rader Du," a faster-paced, more celebratory lift that is brought to fruition with the quirky vocals of Wunmi, a former Soul II Soul member and Master at Work standby. Osunlade eventually brings the tension down with softer, introspective accents on "2ThousandCowries" and then kicks into the stunning "Beloved," which sounds like a Moroder-seduced disco diva smothered in Quaaludes just barely drifting across the dance floor. For the sake of reference, one could argue that the album evokes the sounds of his East Coast peers: Masters at Work, Kerri Chandler, Joe Claussell, and Blaze.

Paradigm feels East Coast, but Osunlade, who's been making dance music since the early '90s, isn't feeling New York these days. I ask him if he's upset that Timmy Regisford's legendary Shelter was forcibly shut at Vinyl in order to make way for a more mainstream, progressive house and trance aesthetic. He's not. "I like the European scene much better," he says. "They party a little bit better, and they're more open. Here people are so into whatever everybody else is playing, and if you come in and try to educate or do anything out of the ordinary, they're like, 'What are you doing?'"

I ask him about Body and Soul, another club that deep house-garage heads have come to idealize, but I soon realize that my West Coast perception of it is analogous to that of an out-of-towner in San Francisco who has been told that Ten15 is the hippest club around. "[Body and Soul] is not as open as it should be," he says. "A lot of DJs here have that celebrity status, and they don't utilize it enough to broaden the horizon — it's all four to the floor. There should be a little more going on than whatever the latest house trend is." His comments also remind me of what Larry Heard told me last year: that the reality of the old-school Chicago scene does not live up to the hyperbolic history created by journalists and mangled clubland hearsay.

Still, you can't say that production-wise the East Coast has slipped — it's still the nexus for the real-deal, back-to-earth garage sound. "But as far as the scene," Osunlade says, "it's kind of dead. For the past three years it's been kind of lame. It's just the overall spirit of the house music scene. It was predominantly gay, and now it's like this white rave or white gay scene. Here Body and Soul is strictly a white Chelsea gay party. It's not eclectic like it used to be. The family-type situation is not like it was. You don't get the people who just want to hear good music and vibe — they don't do that anymore."

So come January, Osunlade will pack his bags for distant shores — Paris, specifically. Parisians, he believes, know how to party and approach

dance music with an open mind. Of course, there's also the simple reality that he's got four songs in rotation on Parisian radio. The American dance music scene has for years been recycling the prayer that it's on the tip of a mainstream breakthrough, but at this point, it's hard to keep the faith. "That's always the buzz," he says, "but it never happens. It's wishful thinking that never comes about. Here, I could sing one of my four songs on the Paris radio, and no one would know what I'm talking about."

A glance at the latest *Billboard* electronic music charts highlights another problem with the dance scene: compilations, the fervently capitalistic evolution of the old-fashioned DJ mix tapes. Although DJ mix CDs and label compilations play a pivotal role in spreading dance music — a genre that is more or less defined by singles — the proliferation of mix CD compilations on major labels has allowed several notions to run wild. First is the idea that the DJ, not the producer, is the star. Second, there's the implication that the masses will understand dance music best if it is marketed as a club "experience." Why is it, for example, that the totally stupid *Totally Dance* and *Trance Nation America Two* rank — and quality albums like *Paradigm* or Maurice Fulton's exceptional *Ladyvip* never do?

The old cliché that dance music is a "faceless" art makes little sense given the many overhyped, mainstream DJs who grace the covers of mix compilations. Illustrating this point is the top-selling *Global Underground* trance and progressive mix CD series, which features only mega club and industry titans, such as Sasha and Digweed, and is marketed as if each CD were recorded live in a different city — Hong Kong, Buenos Aires, Singapore, and of course, Ibiza. And what's so global about CDs that are mixed by white, male, mainly European DJs?

"I love it here," Osunlade says. "But it's not conducive to what I do. If you have something deep, you better go overseas."

It isn't just the state of deep house that's motivating Osunlade. "I'm devastated about [the World Trade Center attacks]," he says. "I couldn't imagine coming home and not seeing the towers. But it was inevitable. America's bullied people for so long. I was saying this a long time ago, with the election going down the way it did with Bush. That's when I decided to get out of the country. I said, 'I think there's gonna be some shit.'"

The spirits, however, will put on their gold lamé and descend in higher numbers. "There will be more spiritually uplifting music," he predicts. "And the scene will be more united. I think we'll be alright." ❖

Osunlade plays Sat/13, 11:30 p.m.—2 a.m., *Scuba*, Decibel, 699 Market, S.F. Call for price. (415) 546-1407.

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About L.A.

Somewhere between 1979 and 1999, between trips to Honolulu and Hong Kong and a speaking gig at her daughter's school, Joan Didion diagnosed the city of Los Angeles with an illness from which it has yet to recover: narrative deprivation syndrome. Like all good L.A. decisions, Didion's came while driving alone in a car flipping between radio stations as she moved across neighborhoods that, unlike the freeways that connect above and around them, have nothing to do with one another except for the traffic. The city was like that radio, a scramble of songs with nothing to hold them together, no "narrative connection."

But soon Didion revised her diagnosis, because in L.A. it's not that there is no narrative but that narrative is "sentimental." In a city that has no racial or ethnic majority, no city center, a city that just spills farther and farther out over more and more land with no natural landmarks to soak up or redirect the mess, why would you expect there to be a big story, a collective myth? Architectural critic Christopher Jencks once described it as being more like Europe — a collection of countries rather than a single city.

Didion's revised diagnosis guides David Ulin's new anthology, *Another City: Writing from Los Angeles* (City Lights), which instead of following the common sense of L.A. literature as the literature of exiles and newcomers gives us L.A. literature produced by natives, or at least people who feel it as home. "How is it," Lynell George asks late in the collection, "that those who come from somewhere else become the definition of Angeleno, that *what* and *whom* the place attracts has overwhelmed what actually is?"

Ulin uses L.A.'s narrative disconnection not only as a justification for an anthology of disconnected narratives but as proof that such an anthology is the most sensible way to approach L.A., a city that is in his words "a succession of glimpses, impressions, shuffled together and resonating, if at all, as a set of after-images that linger in the heart, the mind, the eye." *Another City* is pretty close to that, each piece its own blink, its own howl, each charting the same L.A. with radically different maps.

It is here where the Didion-Ulin revised diagnosis needs another revision, because all of the pieces in *Another City* do in fact share a common narrative. But it is a narrative in the form of a desire for narrative, for using writing as a navigational aid, a black-on-white GPS that tells you where you are, where you've been, and how to get to where you want to go. In her poem "Atwater," Jacqueline de Angelis stands on the concrete banks of the Los Angeles River and asks: "If I am on the river, if I am staring in the water, if I see all the plastic cups, a Wiffle ball, sharp objects swiftly moving, miscellaneous wrappers, no buttons, then, where do I enter?"

Far from the banks of the river, Garvy, the young black Westsider with "a love situation" on his hands in Jervey Tervalon's short story "Trouble Man," thinks he knows where to enter. But, he finds out, the map of L.A. can beat a person up. Garvy falls for an Eastside girl with a different area code, "a wrong number girl," and travels across town ("I had no reason to go east, what was there to see, the Watts Towers?") in search of love but gets a concussion from turf-prowling thugs. The lesson? Stick with the map you know: "don't go east or south, stay my butt on the Westside."

Sesshu Foster's contribution, "The Mutilated Man," replaces the map of the city with the map of the body, that of Foster's embittered Japanese gardener uncle as it lies on the operating table in the midst of an open-heart surgery. Through the image of that body in parts — a slice down the center, a rib cage pulled apart — we meet an L.A. pulled apart by race and class; an L.A. where a Nisei who mows rich white lawns has beef with Mexicans and blacks. "He died approaching midnight on a Monday," Foster writes. "I hope I was making love at that moment. I hope I spent the hours of his final agony making squishy noises and moaning and making our room smell like the sea."

The best pieces in *Another City* work like Foster's, as writing not just about L.A. (the stars! the earthquakes! the riots! the fires! the freaks!) but deeply and painfully from it, writing that oozes L.A. without naming it. In that literary city there are facts that no one need describe. Death smells like the sea, making love is open-heart surgery, and writing is how you make enough sense out of your life in order to survive it. ❖

Architectural critic Christopher Jencks once described L.A. as being more like Europe — a collection of countries rather than a single city.

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Stay out of trouble! Coco Lenoix (Ann Miller) lectures Betty Elms (Naomi Watts) in David Lynch's *Mulholland Drive*.

Jitterbug contest

Mulholland Drive is in a lonely place. By Johnny Ray Huston

The day I first saw *Mulholland Drive* began with a screening of James Ellroy's *Feast of Death*. I mention this because, in terms of setting and subject matter, there's more than one parallel between Vikram Jayanti's middling Ellroy documentary and David Lynch's masterful new fiction. *Feast of Death*'s sales hook is that it reveals new details about the Black Dahlia case, the macabre-squared murder of a wanna-be film star that Kenneth Anger used as a centerpiece for *Hollywood Babylon* and Nicholas Ray refashioned for doom-laden atmosphere in *In a Lonely Place*. Certainly, *Feast* and *Mulholland Drive* reaffirm that both Ellroy and Lynch have a compulsion to build stories around the corpses of women. Ellroy's bloodlust, captured over a steak-and-red-wine dinner in *Feast*, mixes crassness and a macho strain of compassion. In *Mulholland Drive*, Lynch shifts the Laura Palmer fetishism of *Twin Peaks* into a matured, interior feminine realm — a space he redecorates in shades of *Vertigo* and *Persona*.

Mulholland Drive can also be viewed as a lecture by Professor Lynch, who has found a fictional

method of mimicking *A Personal Journey with Martin Scorsese Through American Movies*. His quirky Cali-centric syllabus also includes *Gilda*, the aforementioned Ray film, *Carnival of Souls*, *Pulp Fiction*, and of course, the professor's own oeuvre, all reframed from an older, wiser perspective. The lesson, most definitely, is that Hollywood is a seductive killer — not the freshest idea, but one that Lynch, his trendy zeitgeist long having disappeared from the rearview mirror, handles with a knowledge born from experience. (*Mulholland Drive* was rescued from TV purgatory by France's Canal Plus so Lynch could nurture plot tendrils that ABC had forced him to hack.)

Mulholland Drive is also Lynch's *Chinatown*; old people are beyond sinister in both films, but in place of John Huston at his most depraved, Lynch offers a pair of knee-slapping lilliputian octogenarians. This is a movie about the Hollywood nightmare beneath the American dream; it's also a movie in which a six-foot-tall dwarf executive housed in a remote, germ-free, funereal chamber (Lynch didn't star a member of the Getty family in *Lost Highway*

because of acting ability) and an occult caveman who huddles behind the dumpster of a '70s-style diner vie for the title of L.A.'s Most Valuable Player. Lynch's Hollywood contains imaginary roads (one sequence takes place at 1612 Havenhurst Drive, although the actual Havenhurst cuts off at 1500; later the plot arrives at 6980 Mulholland Drive, another unmapped area) and Oz-like byways absent from Polanski's unmatched noir trip to the deathly drought at the region's heart.

The ride truly begins at night, in a credit sequence that, visually and sonically (via Angelo Badalamenti's mortuary muzak) — echoing the opening of Todd Haynes's Valley-wife dystopia film *Safe* — manages to make an automobile resemble a UFO. The black limo that slowly floats through *Mulholland Drive*'s title terrain also suggests another vehicle: a havenlike hearse. Soon Lynch grafts *Carnival of Souls* onto the sequence, in the form of drag-racing, teen-screaming convertibles on a double date with disaster. It's not the last time the movie hints at Herk Harvey's Lynch-like 1962 piece of Gothic Americana; eventually the two female leads (Naomi Watts and

Laura Elena Harring), both doubting the reality of their current existences, find themselves halfway-housed in close proximity to a feisty landlady (eternally black-haired Ann Miller, who vacationed from reminiscing about Judy Garland on *Larry King Live* to be magnificent here, evoking a triumphant, nonpathetic color update of Diane Arbus's Mae West portraits).

Miller is fabulous, but the lives — with an emphasis on the plural — of two young women are the focus of *Mulholland Drive*. Harring, at least initially, is Rita, a raven-tressed curvaceous amnesiac who has taken her name from a poster for *Gilda*. Watts, at least initially, is Betty Elms, a starry-eyed blond from Deep River, Ontario, who has a jitterbug contest triumph on her résumé and stardom on her mind. I'm repeatedly mentioning the color of women's hair because it's a detail that is obviously very important to Lynch, who initially tails these women like *Vertigo*'s Scottie before going all the way with both. Rita is by far the more alluring of the two — her voluptuousness makes Catherine Zeta-Jones seem Ally McBeal-like — but she remains defined by that allure, a mystery that increasingly seems empty as its surface power spreads like a perfumed stain across the narrative space. Not that she isn't "sympathetic." On the eve of the film's final act, Rita shares a bedroom scene that comes across as Lynch's perverse twist on the infamous Hayworth (birth name: Margarita Carmen Cansino) quote "Men go to bed with Gilda, but they wake up with me."

In contrast, "sweet Betty" has some new faces to show, and when she does, Watts — the daughter of Peter Watts, sound engineer for alleged Oz scorers Pink Floyd — is Olympically fit for the part. Watts's feat in *Mulholland Drive* is the kind of acting that blinds Academy members. Lynch tried valiantly for a somewhat similar effect in *Fire Walk with Me* with Sheryl Lee, who has since vaporized into celluloid semi-oblivion. Watts won't. Even if she winds up pulling a Hilary Swank, she'll already have swallowed other presences (Sharon Stone's basic instinct; Annette Bening in dreams of American beauty; a proof-of-life Meg Ryan; Ellen and Anne morphed together in a meltdown) within a performance, simultaneously satirical and realist, that provides Lynch with the deepest emotional undertow of his career. To be sure, the film's stylists (Emjay Olson and Julie Pearce) deserve some credit, but no hairdo or makeup tricks can take you inside a masturbatory private hell — that's Lynch and Watts's work.

There are men in *Mulholland Drive*, though the film's kiss-me-deadly structure mostly reduces them to big-browed buffoons and mock-clever links within a Pandora's box. A number of scenes take place at a diner called Winkie's, a name that invokes one strain of little people enslaved in *The Wizard of Oz*; some reviewers have likened Winkie's to Denny's, without noting that Lynch — no stranger to dramatized diners — is also revisiting *Pulp Fiction*'s hit man headquarters with deadlier intent. (Likewise, a run-down hotel on another level of Lynch's inferno is very *Barton Fink*.) David Hockney may have a painting titled *Mulholland Drive*, but the diner visions in this David's *Mulholland Drive* are closer to Edward Hopper come to "life": the backgrounds of the restaurant scenes sport a depressive's rainbow of zombies arthritically crouched over generic tables.

His hair gelled into an upright, pompous pompadour with an uptight V hairline, Justin Theroux plays a *Swingers*-esque directorial type whose latest film is connected to Betty and Rita's fate. Lynch subjects this Tarantino-like character to a series of humiliations in Tarantino-like settings, then disciplines him in Lynch land; shortly after he's been cuckolded by Billy Ray Cyrus — who drives a dirty white pickup — the director has more than his mere creative control threatened by an albino cowboy who poisonously observes, "You're too busy bein' a smart aleck to start thinkin'." Their mismatched showdown occurs at the top of Beachwood Canyon, where Don Siegel filmed *Invasion of the Body Snatchers*' apocalyptic finale. Somewhere below is the Hollywood sign, a landmark that Lynch shoots from an extreme distance — so far away that a black bird that passes in front of the letters looks like a fly.

References, references ... it all sounds so ponderously post- and meta-. But in a film that also corrects many of his past mistakes, David Lynch reforms Hollywood history so that viewers' experience it as a déjà vu dream; while he unfurls his own variations of eerily familiar visions and scenarios, one is left to read the signs. The signs are there — "Sunset Boulevard" is just one black-and-white metal plate he treats to a close-up — and the territory deserves the treatment it gets. *Mulholland Drive* is worth visiting more than once; it might even be worthwhile to return to this review after you've seen the film.

Until then, silencio. ❖

'*Mulholland Drive*' opens Fri/12 at Bay Area theaters. See Movie Clock, page 113, for show times.

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film

Parisian Zen

Va savoir is quintessential Rivette.

By Dennis Harvey

There's something miraculous about attaining longevity in a business as fickle as filmmaking. Then again, not all

miracles are blessings: just as a tortilla is a tortilla is a tortilla, with or without a Virgin Mary imprint, so many great directors have been applauded for staying active long after their creative juices have gone stale. Brave, or maybe just blinded by auteur glory, is the soul willing to laud later works by, say, Hitchcock, Hawks, Chaplin, Antonioni, Fellini, or Kurosawa.

Fortunately, there are exceptions to every rule of thumb, and at 74 — the last 40 years have been spent behind cameras — Jacques Rivette doesn't seem any less relevant, alert, or likely to turn out a masterpiece every so often. His films have always seemed outside fashion, anyway. Oblivious to notions of conspicuous style, commerciality, even reasonable access (no one who makes low-budget four-hour-plus movies can care much who sees them), Rivette's very private cinema has changed little over those decades. And unlike the few other notable directors who seem to create films for their own amusement — Henry Jaglom, for instance — Rivette doesn't choose himself for a principal subject, at least not overtly.

Va savoir is quintessential Rivette, or I'd guess so: beyond 1974's *Celine and Julie Go Boating* and 1991's *La belle noiseuse*, few titles from a slim but steady résumé have made it past festival showings, some not even getting that far. The few lesser-sung features I've seen haven't suggested that every little thing he does is magic. Focused to an ever-possible fault, his self-effacement and attention to detail can turn dull. One early film (1971's *Out One*) ran 12 hours; if there were a compelling reason to sit so long, we'd probably have heard by now.

Va Savoir is "only" 150 minutes, which is both nice and beside the point — the point being that however long, slow, and demanding it may be, there's nothing wasted here. As with all of Rivette's best films, *Va savoir* takes its sweet time, till at some unmarked juncture — to each viewer their own — faintly bored intake turns to inebriating delight. Of course, the director doesn't suddenly hoist his party flag; it just takes an hour or so before we realize we're having fun. Major fun, actually.

Not that the first impressions are at all inviting, since they mostly center on



Allo? Allo? Jeanne Balibar plays a neurotic actor in Jacques Rivette's *Va savoir*.

Camille (Jeanne Balibar), a French actor nervously anticipating her first Parisian stage appearance — performing an Italian play, in Italian yet, with an Italian company — in three years. If the last 40 years of Gallic film export have taught anything, it's that those Frenchies take their neurotic waif-women waaay too seriously. And Camille is a personality archetype well worth keeping an ocean's distance from: bony, saucer eyed, "artistically" helpless, and sulky, she wields a passive aggression as fascinating to certain otherwise levelheaded men as it is transparent — dare we say insufferable — to everyone else.

Camille's angst over coming home isn't just professional. Indeed, her lacquered preoccupation onstage (the play is Pirandello's *As You Desire Me*, a mirror-mirror antique about amnesiac identity) might suggest to any casual onlooker that she can hardly wait for the final curtain. Orchestrating a run-in with ex-lover Pierre (Jacques Bonaffé), she campaigns heavily to discombobulate his orderly home life with Sonia (Marianne Basler), while evading not-so-dumb Ugo (Sergio Castellitto, in a deliciously beleaguered performance), her Italian husband, director, and fellow cast member. Ugo distracts himself by searching for a lost, possibly nonexistent Goldoni text. He gets more help than is necessarily helpful from Do (Hélène de Fougerolles), a student researcher whose oblivious, cake-baking mother (Catherine Rouvel) just happens to be sitting on the city's most valuable private stash of inherited literary rarities.

All of this intrigue — eventually including felony theft, possible incest, and a hilariously modernist-theatrical form of dueling — signifies nothing in particular. Even the full-on display of Rivette's customary themes (fiction as an addictive lifestyle, people's onion skin-like multiple selves, etc.) doesn't mean there's anything so coarse or presumptuous as a thesis going on here. *Va savoir* is both ingenious and indifferent — a Parisian bedroom farce-cum-Zen koan. ♦

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Being Ernst

The John, Bob Ernst's pocket opera, goes down just fine.
By Brad Rosenstein



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Bathroom humor: In Bob Ernst's pocket opera *The John*, a grieving man fights Death in the form of a cell phone-wielding yuppie.

First staged earlier this year in the men's toilet at Maritime Hall, Bob Ernst's latest piece, *The John*, is already way ahead of any lame-ass crack a critic could make about it. Now onstage at Intersection for the Arts, *The John*, a pocket opera performed with musicians Andy Dinsmoor and G.P. Skratz, is anything but a flush job. Its lead figure, Alvin (Ernst), is devastated by the recent loss of his wife in a terrible car accident. Finally summoning the will to venture out of his apartment after weeks of tormented isolation, Alvin goes to a performance of *King Lear*, only to run headlong into Death in the bathroom at intermission. Mr. D, a cell phone-wielding yuppie, dukes it out on the tile with Alvin, who refuses to go gently into that good night.

Ernst's text, inspired by Bergman's *Seventh Seal*, is wonderfully sharp and entertaining, confronting the final curtain with directness, theatricality, and Rabelaisian wit. The musical interludes are funky and apt, but the real wonder here is Ernst as a per-

former. He delivers a knockout turn, from an aria of bathroom scatology and an über-bombastic Lear to Mr. D's smarmy sales pitch. With his craggy elastic face, precise limber moves, and carbureted growl, Ernst nails every nuance and then some. Jim Cave's direction is appropriately simple, his expert lighting design a model of storytelling clarity. Don't miss this chance to see Ernst, a true local treasure, at the top of his game.

Just desserts

In the mid 1960s Dustin Hoffman became a star via several of Ronald Ribman's plays, and Ribman was a bright light in American playwriting for the next decade or so. Although he has kept writing, Ribman has faded into undeserved obscurity, a status that makes him ripe for rediscovery by Last Planet Theatre. Ribman's 1987 *Sweet Table at the Richelieu* feels tailor-made for the company, which revels in the play's ripe language and lush theatricality, its surreal atmosphere and ensemble opportunities.

Jeanine (Sarah Neal), a young woman in a bridal gown, is discovered by Frau Von Kessel (Michael Leitch) in the woods during a driving snowstorm. The aged, snobbish, privileged harpy deigns to share her sleigh with Jeanine, but it is Jeanine who receives the royal treatment when they arrive at the grand hotel Richelieu. Over the course of a protracted dessert hour we discover the secrets of a number of the hotel's elegant guests, such as the unhappy marriage of Henri (Matt Leshinskie) and Estelle Dusseau (Colleen Stark) and the losses that haunt the lives of Jeanine and Frau Von Kessel.

Richelieu's texture is fascinating, a compelling mix of Buñuel, Chekhov, and Ribman's own wry comic voice. Its people all exist in a fractured fairy-tale time warp of mannered self-indulgence, their hungers often hilariously naked, their privileges failing to satisfy the gaping holes in their psyches. Not even the hotel's absurdly overloaded dessert table and repeated luscious portions can provide all of the guests with the sweetness they desire. The play gets a bit windy in giving all 14 of its characters face time, but Ribman's overstuffed dialogue is delicious, and the timeless dreamworld he creates often hypnotic.

As with Last Planet's previous outing, Craig Lucas's *The Dying Gaul*, director John Wilkins shows welcome restraint, and he often gets the tricky tone of crepuscular giddiness right. He also choreographs the large ensemble across the limited Potrero Hill Playhouse stage with sensitivity and skill. The actors seem to be having a ball, although they're all over the map in terms of ability. Leitch does brilliantly dimensional work in a role that could easily degenerate into drive-by drag, Stark is wonderfully over the top as the clingy Estelle, and Lisa Zapol and Keith Davis are touching as a pair of weary clairvoyants.

Designer Christo Braun works his usual miracles in crafting a seductive environment with minimal means, and Horace Ray's enchanting costumes would do credit to a company with far more substantial resources. Last Planet is building a vital niche for itself as the champion of neglected, underrated plays and playwrights, tackling challenging work most other companies would be afraid to touch. Ribman and *Richelieu* are well worth the effort, offering a beguiling inquiry into life's capricious pains while providing the balm of, as one character puts it, "a song in the mouth of annihilation." ♦

'The John' Through Oct. 27. Thurs.-Sat., 8 p.m., Intersection for the Arts, 446 Valencia, S.F. \$9-\$15 (Thurs., pay what you can). (415) 626-3311.

'Sweet Table at the Richelieu.' Through Oct. 27. Thurs.-Sat., 8 p.m., Potrero Hill Playhouse, 953 De Haro, S.F. \$12-\$15. (510) 845-2687.

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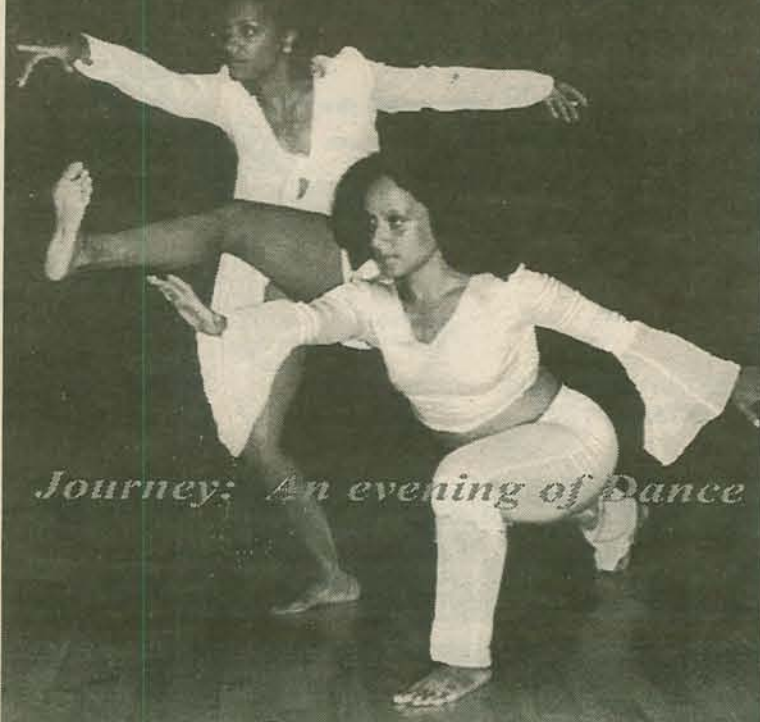
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a&e dance

Ethnic ethics

Makuakane and Das use traditions to innovate.

By Rita Felciano

Ethnic dance" is about as meaningful a tag as Asian food or African music. The label infers that it is neither ballet nor postmodern. But what is it?

Imported dancing? Traditional? Community-based? The San Francisco Ethnic Festival has a list of some 600 self-identified ethnic dance companies working in northern California. This weekend two of them, Patrick Makuakane with Na Lei Hulu I Ka Wekiu and Chitresh Das of Chitresh Das Dance Company, are proving that ethnic dance is anything but static.

Makuakane is an intriguing dance maker. Showbiz to the core, he loves the stage and regularly MCs his shows with a cornball sense of humor. But he is also a scholar in whose hands hula becomes clay. Makuakane's most intriguing contribution to the genre — he calls it "hula mula" (alternative hula) — sets hula's dance vocabulary to non-Hawaiian music. In his current *Hula Show*, he balances ancient (i.e., 19th-century), modern (what he once called "hotel hula"), and hula mula.

For the modern hula section it helps to love visual cotton candy (how about two dozen swaying tangerine skirts?), glitz (rhinestone crowns over electric blue Mylar "straw" skirts), and ukuleles — lots of ukuleles. Na Lei Hulu's excellent dancers and Makuakane's campy sense of humor and affection for sentimentality keep the dances afloat on little pink clouds.

As a performer Makuakane can be all beefcake, but he leads his dancers magnificently in *Chants to Live By*, a haunting suite of prayers in which the dancers punctuate guttural singing with lyric-illustrating hand gestures, as bent legs firmly connect them to the earth. I would gladly give up some of the glitzier fare for more of these towering expressions of virility — both male and female.

Two numbers illustrate what Makuakane is trying to do with hula mula. Roberta Flack's interpretation of "The First Time, Ever I Saw Your Face" soundtracks an image of continuity in which a group of women, dressed in simple black sheaths, take one another's place onstage, their soft arms flowing out of breeze-blown torsos. In *Give me a Beat!*, Makuakane capitalizes on hula's percussive and incantatory footwork. Using a collage of beat-heavy techno, this hula is as much at home in a club as it is on the stage.

'Sadhana': Das and the divine

Kathak dancer Chitresh Das celebrates his 30th anniversary as a member of the

Bay Area dance community with the multimedia solo *Sadhana*. He describes the large-scale, full-evening project as an autobiography, less of himself as an individual than as an artist's formation. *Sadhana's* title refers to the physical as well as the spiritual practice that feeds the growth of an artist. "Sadhana makes you go beyond your limits," Das says.

Das knows that audiences don't always have easy access to Kathak, a form of north Indian court dancing, whose storytelling is abstracted and whose rhythmic complexities may be too subtle for some Western ears. So he has been building bridges ever since he came to California in 1971. In addition to pursuing a solo career and staging narrative dramas from Indian mythology, Das has expanded Kathak's potential appeal in works such as *Impressions of the California Gold Rush* (in which his dancers performed in cowboy hats and ankle bells) and in collaborations with Bharata Natyam Abhinaya Dance Company on *Ghandi* and, most recently, with Gamelan Sekar Jaya on *Subali-Sugriwa*.

New technology helps Das build yet another bridge, this time to his own past. "I want to show where I come from," Das says, meaning both biographically and culturally. Working in India with videographer Ajoy Roy and lighting designer Matthew Antaky, Das has created a multifaceted environment to place his dancing in. "It helps [audiences] to have a sense of the land, the art, the Hindu and Muslim cultures, which have coexisted in northern India since the Middle Ages," he says. This sense of history couldn't be more timely. ❖

'The Hula Show.' Through Sun/14. Fri.-Sat., 8 p.m.; Sun., 2 p.m., Palace of Fine Arts Theatre, 3301 Lyon, S.F. \$25-\$30. (415) 392-4400.

'Sadhana.' Through Sat/13. Fri.-Sat., 8 p.m., Cowell Theater, Fort Mason Center, S.F. \$18-\$25. (415) 441-3687.

Reshaping forms: Patrick Makuakane, Na Lei Hulu I Ka Wekiu artistic director, blends tradition, innovation, and a sense of humor in *The Hula Show*.



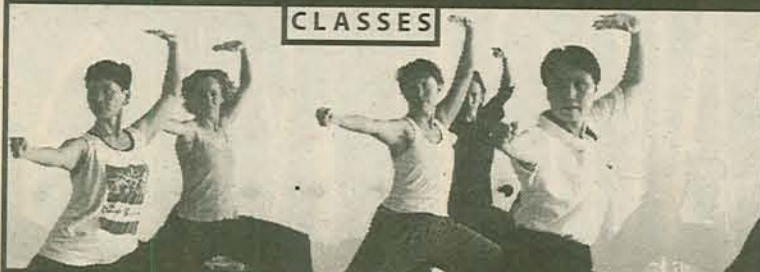
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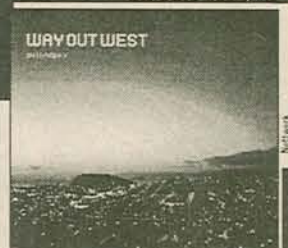
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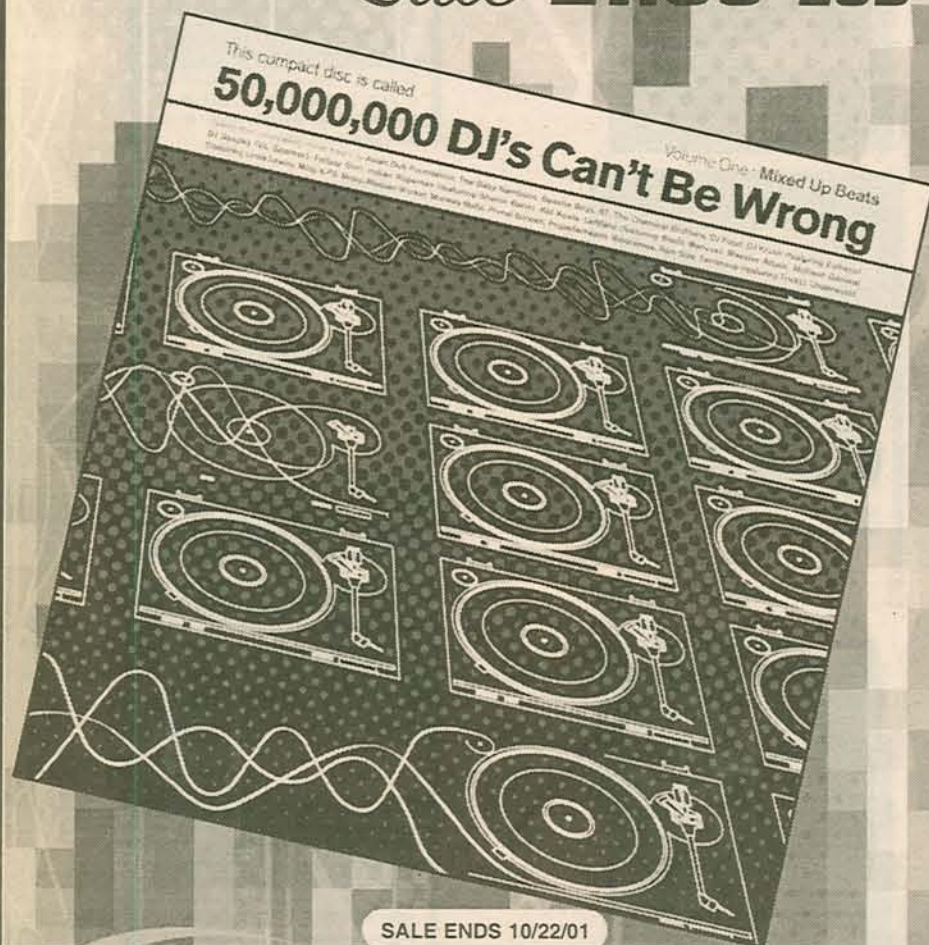
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drinks, said stupid things to one another, and then did even stupider things on the Strip. And it was all beautiful because, while we were aging and balding and unstylish, we were together again.

Sure I'm worried about the future of real rock and roll, but I left with more than enough memories to bring me back next year. There was Rich plopping down \$100 on three lap dances because it seemed more economical than \$40 for one; a monstrosity hangover Stranberg having to squeeze off his morning whiz to lie on the bathroom floor in agony; Grillo politely excusing himself from the dinner table to throw up. Of course he finished his meal.

I'm not saying these things are anything to be proud of, but it still is a thrill that there is room in the world for such un-P.C. behavior by guys who should know better. At the airport the 10 a.m. return flight had been delayed until 6 p.m., but like I said, linear time is for the small-minded. I grabbed a hunk of floor and dreamed simple dreams of craps tables, buffet lines, long legs, dollar margaritas, going broke, and music. And I dreamed about my friends. (John O'Neill)

Las Vegas, Nevada, the only spot in the universe where the space-time continuum has been ripped asunder and turned over onto itself like an all-you-can-eat buffet burrito. And so it was with a certain amount of satisfaction that I phoned home drunk and "just 80 bucks" in the hole to be informed that I had only been loose on the strip for five hours. Never one to let small-minded, linear thinking bring me down, I phoned room service for another round and headed out into the four-day garage-rock extravaganza known as the Las Vegas Shakedown. Initially palmed off on the missus as a chance to hang around with old East Coast pals and enjoy some quality rock and roll, the Shakedown weekend actually became a never-ending Tilt-A-Whirl that not only taxed the wallet and bowels but also forced me to reexamine the very nature of the so-called free drink, the \$40 lap dance, and the future of music.

There are no clocks in Vegas, so the details after the call home to Tranquility Base are sketchy. All that mattered was the solemn oath to take the town apart quarter by quarter: dealers would weep; showgirls would fall at our feet. As a team we were up \$14, had beat the all-you-can-eat hotel buffet out of the \$7.95 charge in bacon alone, and were riding a third hellacious booze jag in under 30 hours. We were happy. We cabbied it to the Huntridge Theater to meet the international garage-punk jet set. And there our world died screaming.

Maybe I'm just getting old. Maybe I don't know good music when I hear it anymore. I am open-minded, but the Huntridge experience was like a *Dawn of the Dead* sock hop for greasers. The guys had slicked-back hair and car-club jackets for cars they didn't really own back home. Gals fancied Bettie Page haircuts, ill-conceived devil and dice tattoos, and baby Ts that showed off their guts. A lot of the bands sucked. The World

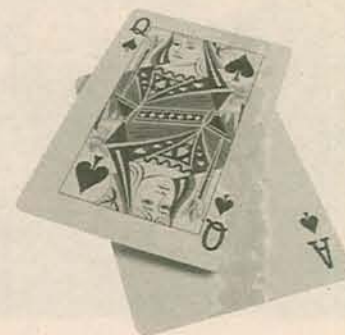
Trade Center thing had grounded a number of groups, and any fan east of Iowa. Last year's crowd was 3,000 plus; this year's, maybe 500. It was a bust. We scored some drugs on a corner and went home early.

The rest of the trip is an ugly haze. The sun would come up huge and red. Sometimes we went to bed; other times we met the day with a dry-eyed squint and a hail of poorly made Bloody Marys. We made the scene over the weekend to check the entertainment and heard stunning sets from the Fleshtones, DMZ, Supersnazz, and Immortal Lee County Killers. San Francisco locals Red Planet and Zen Guerrilla rose above the fray too. There was a sizable share of unmitigated garbage like the Dragons, a band so loathsome that if we ever run into them again, we might just kick them in the shins. We were ready for the Next Great Hope but mostly found ourselves next door at a shithole identified by the sign: Bar. We drank cheap

Band names that should have been

Indie rock division

1. Canterbury Smog
2. Sad about Montana
3. Number Two Pencil
4. Orange Crayon
5. Polevaultcontestant
6. Toast
7. Thermos
8. Silverpants
9. The Pillow and Stove
10. Shirt



Will York

Metal division

1. Cease to Respire
2. Interrogator
3. Black Lunchbox
4. Dark Goblin
5. Dark Night
6. No Longer Living, i.e., DEAD
7. Thy Corpse
8. Eternal Stomach Ache
9. Goat Shaver
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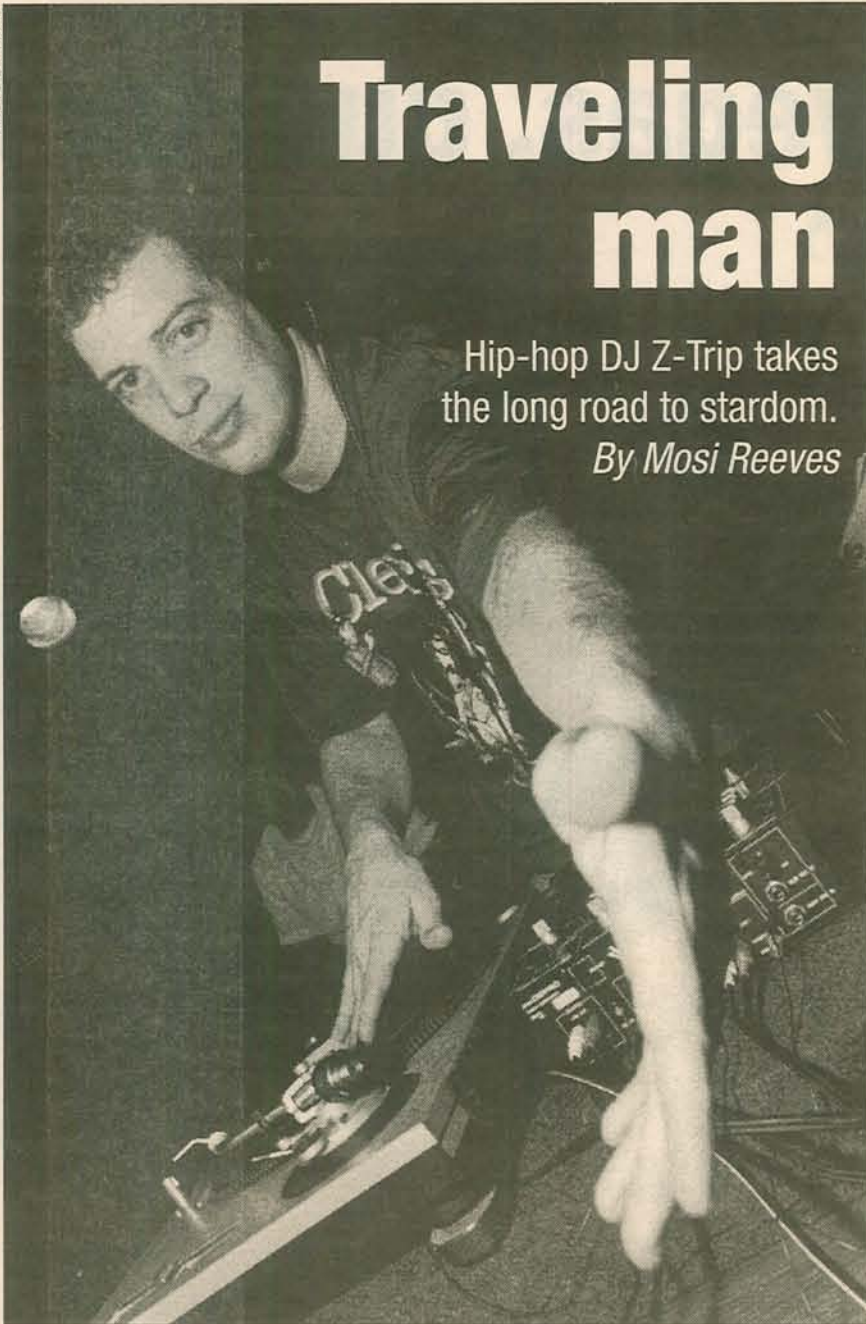
It's 10 p.m. on a Monday night, and I'm talking to one of the world's best DJs, who is driving on a freeway somewhere in southern California. Until then, I assumed that Zack Sciacca, better known as Z-Trip, lived in San Francisco. In the past year he's been a resident at the Money Shot, a now-defunct hip-hop monthly at 330 Ritch, and has played several parties around town, including the Bridge at Kelly's Mission Rock this summer. "A lot of people think that," the 30-year-old turntablist and producer says. "Same thing with Portland, Ore. People are like, 'I thought you lived here.'"

In fact, he's from Phoenix, Ariz., or at least he was until two months ago, when he moved to Los Angeles. "I've been fighting it for years, but it's about the smartest thing I could have ever done," Z-Trip says. "I found myself never being home, never ever. Plus my manager, my lawyer, my accountant, everyone's in fucking L.A., so it just kind of seemed right to move me out there."

It was in Phoenix where Z-Trip first gained renown when he formed the Bombshelter DJs with acclaimed turntablist DJ Radar and jungle DJ Emile Ananian. In 1995 he produced a track for the *Return of the DJ* compilation, "U Can Get with Discs or U Can Get with DAT," and for its sequel, he created a wildly popular follow-up, "Rockstar," that heralded the birth of his signature mixing style, one in which you're likely to hear Outkast's "So Fresh So Clean" layered over the Who's "Baba O'Riley" and an a cappella version of Public Enemy's "Bring the Noise" thrown on top of Michael Jackson's "Billie Jean."

"Rockstar" led to a remix of Rush's "Tom Sawyer" for the *Small Soldiers* soundtrack in 1998. "Tom Sawyer" opened up a lot of doors for me as far as remix work," Z-Trip says. "The hip-hop community didn't really hear it. But the 'commercial,' rock, alternative, they all heard it. Howard Stern played it on his show." There were also several remixes for the Automator, the Beastie Boys, Freestyle Fellowship, Divine Styler, and Jane's Addiction, many of which were never released. "As a producer, you get a lot of work, you get paid for it, but it never comes out," he says. Ironically, his "smaller"

PHOTO BY TIMI D



Traveling man

Hip-hop DJ Z-Trip takes the long road to stardom.

By Mosi Reeves

Pleased to meet you: Z-Trip's signature mixing style has taken him from "Rockstar" to remixing for rock stars such as nu-metal act Linkin Park.

remixes for independent artists like Shingo2 and Del the Funky Homosapien ("Dynasty") have garnered more attention. "I did that for supercheap, just to kind of help out, and that thing got fucking pushed harder than the Freestyle Fellowship remix I did," he says. "There's a philosophy to be said about doing things indie and keeping things independent." Nevertheless, Z-Trip is about to sign with a major label, having narrowed his options down to Astralwerks and Hollywood Records. "A lot of my stuff that I've done over the years has been keeping things grassroots, not trying to sell a lot of anything, keeping shit real low-key," he says. "And now it's getting to the point where I can't keep it low-key anymore because a lot of people are interested. So you have to do certain things for the masses."

Meanwhile, Z-Trip's Bombshelter alliance is floundering thanks to his

burgeoning career and some much-talked-about "issues" with Ananian. "We had some issues we needed to squash that got a little hairy, but those guys are like brothers to me," he says. "As far as where things are at, you'd have to ask the other guys, too. I think all three of us would have to get on the phone and figure out what's up."

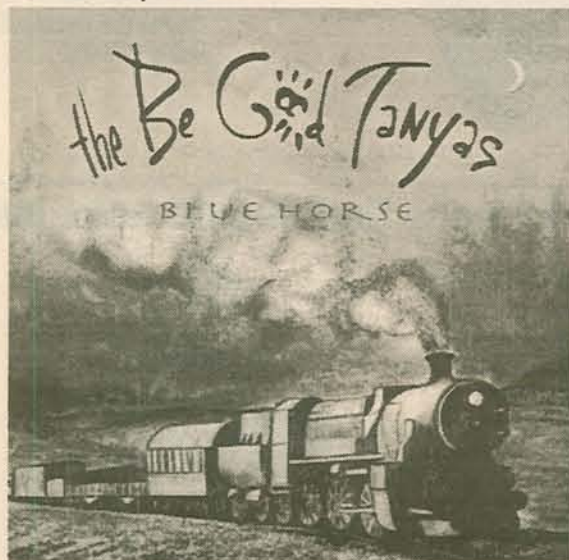
"I'm not focusing on playing with them as much or doing as much shit with them, not because I don't want to, but because I have bigger fish to fry at the moment," Z-Trip says. The conversation ends when he arrives at the house of Tommy Lee, drummer for Mötley Crüe and ex-husband of Pamela Anderson, to work on Lee's *Methods of Mayhem* project. "What's your last name?" asks the guard at the security booth protecting Lee's gated community.

"It should be under Z-Trip," Z-Trip answers.

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"How do you spell that?" the guard asks.

In the beginning

The next time I talk to Z-Trip, he's sitting in the Los Angeles airport waiting to go to Canada for some scheduled performances in Calgary and Toronto. I ask him how he got started as a DJ. "I started back in New York, and I was actually doing graffiti and listening to music on the radio while I was doing graffiti," says Z-Trip, who started DJing at age 15 or 16, "before I had a car." Then I went out and bought all these records because I couldn't find the [six-to-eight-minute versions of the] songs anywhere else but on record. As time went on, five records turned into thirty, turned into a crate, turned into three crates, turned into me DJing house parties and school dances and shit like that. Then I started doing a couple of nightclubs, teen nightclubs. From there it just kind of escalated to bigger nightclubs, and from there it turned into doing concerts and shows," including DJing for pop stars like Howard Jones when they would come through Phoenix, where he lived with his mother; he also spent time with his father back in Queens, N.Y.

"For, shit, I don't remember how many years I was back and forth between [New York and Phoenix]," Z-Trip says, his voice often drowned out by an announcer calling out flights on the airport intercom. In New York "[I] would hear all this good music, and then I would go back to Phoenix, and there would be no music there. So I would have to listen to my tapes over and over. I would listen to the records I bought, and that's kind of how I really got into analyzing things and paying attention."

In the early '90s, Z-Trip started spinning at hip-hop festivals like the annual B-Boy Summit in southern California. "I started making mix tapes for some of the b-boys," he says, adding that the tapes eventually made their way to Europe. "That's how I got my first break. A lot of people were knowing that I was this guy who played really nice breaks and funk for b-boys to break-dance to."

Recently, he's put together a mix version of the DJ compilations *Urban Revolutions* and *Uneasy Listening* with DJ P. "I've had such success off of it," Z-Trip says of *Uneasy Listening* despite pressing less than 1,000 copies. "It's funny, man, to hear who has it and who's listening to it. DJ Premier has a copy, Mel Gibson has a copy, one of the guys from Tears for Fears has a copy, and one of the dudes from *That '70s Show* has a copy." An

upcoming remix for nu-metal act Linkin Park and his own major-label debut undoubtedly will draw more celebrities out of the funk closet.

All of this talk of working with rockers may make you wonder, "How is Z-Trip a hip-hop DJ?" I could rec-

ommend you pick up his 1999 mix CD with Radar, *Live at the Future Primitive Soundsession Volume Two*, or the more recent *Uneasy Listening*, if you can find it at Amoeba Music (chances are you won't). But the best way to understand Z-Trip's music is to see him perform live. He truly

embraces the idea of hip-hop as a meeting ground of all modern music, whether it's rock, rap, jungle, R&B, or house. His sets expose you to new music and comfort you with old favorites and classic hits and are a joy to hear and dance to. If you haven't watched Z-Trip spin records,

make a point of doing so the next time he's in town. ♦

Z-Trip and Shortkut open for DJ Shadow and Cut Chemist at the "Product Placement Tour," Wed/17, 8 p.m., Fillmore, 1805 Geary, S.F. \$25. (415) 346-6000.

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Barron — "one of the top jazz pianists in the world" (*Los Angeles Times*) — joins "enormously gifted" (*The New York Times*) violinist Carter in a demonstration of jazz duet magic.



SATURDAY, OCT 27 8PM
An Evening with ...
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FOR SIX MUSICIANS
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Clarinet master and genre-smasher Byron brings his red hot Latin-rooted sextet in follow-up to his new CD, *You Are #6*, an exhilarating exploration of his family's Afro-Caribbean heritage.



SUNDAY, OCT 28 7PM
Avant World
TERRY RILEY/KRISHNA BHATT/
GEORGE BROOKS TRIO; FRED FRITH/
MIYA MASAOKA/LARRY OCHS TRIO
Herbst Theatre
\$18 / 24 / 30 Gold Circle

"Father of Minimalism" Riley leads a trio that unites jazz, Indian, and classical traditions, with sitar master Bhatt and saxophonist Brooks. Guitarist Frith, koto virtuosa Masaoka, and saxophonist Ochs deploy "a formidable arsenal of otherworldly sounds" (*JazzTimes*).



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MONDAY, OCT 29 8PM
Roots of African & American Guitar
BILL FRISSELL & BOUBACAR TRAORÉ;
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Frisell — "the most brilliant and unique voice in jazz guitar since Wes Montgomery" (*Stereophile*) — in duets with two of his own favorite guitarists: steel master Greg Leisz and Malian legend Boubacar "Kar Kar" Traoré.

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Numbers

Sept. 29, El Rio

El Rio is a bar with a beautiful patio. There are these big fat lemons falling off the trees back there, for crying out loud, and a little hut in the corner. The bands play in an oblong room that is connected to but separate from the bar. It has the feel of a recent addition, with bare plaster-board walls and a scuffly hallway leading into it from the patio. The stage is at the patio end of the room, and behind it there's a wall of windows so people on the patio can look at the musicians' asses. The windows have diagonal red, blue, yellow, and green stripes on them, skinny little strips of tape, which give the room a bizarre '80s disco feel. It was perfect for the ordered, insane dance sounds the Numbers were playing.

The guitar player had a green Gibson SG, and he was playing it through what I think was a Fender Twin. I'm not sure about that, but I am sure that it made the guitar sound like aluminum being folded. I've been hearing a lot about the Numbers lately. People have been gurgling about the fact that there's yet another S.F. band honing and perfecting the new wave/post-punk sounds of the late '70s and early '80s, and better yet, one that's very, very good at it. It's like there's another good band channeling the past and making a brand-new statement with it every goddamn weekend! Good god! Where will it end?

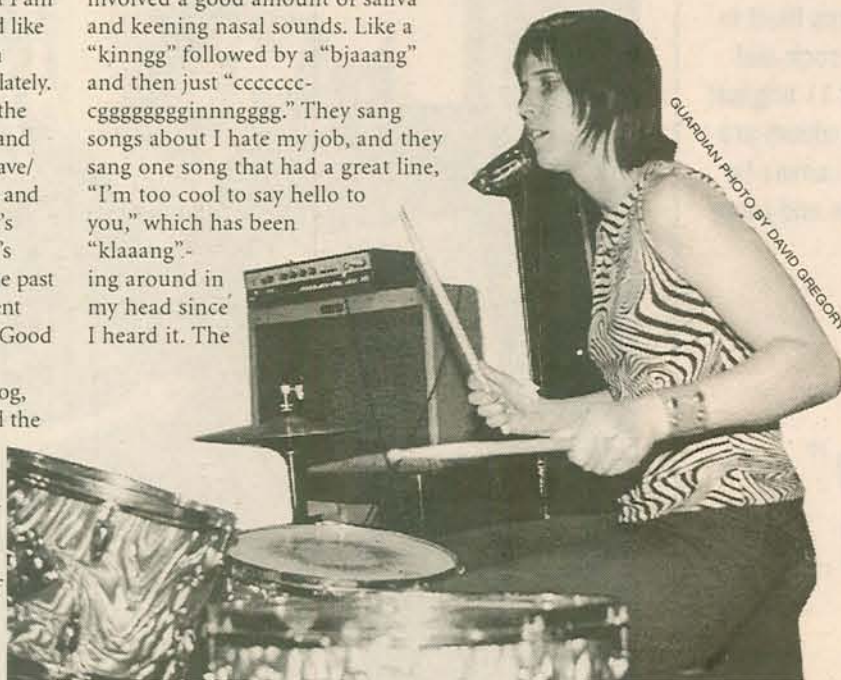
The Numbers are a guitar, Moog, and drums trio. The guitarist and the guy who plays Moog make twitching punk-wave, and the female drummer lays down stop-start beats, gathering up and releasing the tension with semi-polished precision. It's the sort of robot dance music that Gang of Four played, but with less emphasis on political sloganeering and more emphasis on

hitting you just below the gut where your funk lives. The drummer sings the majority of the lead vocals, with the Moog player handling what's left over and the guitarist backing them both up. On one song they did a sort of call-and-response where the drummer repeated a line while the guitarist and keyboard player in turn shouted, "Information!" It was the best march-in-time, pick-up-where-the-Fall-left-off, post-everything future music I've heard in San Francisco. This is smart stuff, linked to the sounds of electronic dance music and punk alike, but packaged in organized, semi-loose bursts of angst and boredom rather than aggression.

The guitarist almost never strums. Instead he blasts shards of sound, accenting the bassy fluttering of the Moog. If I could describe this guitar sound while you and I were talking face-to-face, I would make a noise with my vocal cords that came from the roof of my mouth and involved a good amount of saliva and keening nasal sounds. Like a "kinngg" followed by a "bjaaang" and then just "cccccc-cggggggginnngggg." They sang songs about I hate my job, and they sang one song that had a great line, "I'm too cool to say hello to you," which has been "klaaang"-ing around in my head since I heard it. The

songs are short and explosive; they cut from left to right and stop short enough to trigger seizures.

Well, I've been having a hard time writing this piece, because I'm tired of writing about bands that sound like Gang of Four, dreading the inevitable use of words like "angular" and "robotic" (OK, I did use "robot" once). Another thing is that I'm tired of writing about bands I like, and I really like the Numbers. They do this new-wave Gang of Four revisitation thing better than almost anybody else doing it — and that's not even fair to say, because the Numbers are actually doing something totally different than other bands. No screwing around here, kids, you can see it on their faces. The Numbers are all business. They have come to play loud, trigger thought, and enforce the mandatory dance codes. So be a good American, do your duty, and (I'm sorry) shake your booty. (Mike McGuirk)



Grand total: The Numbers play loud, trigger thought, and enforce the mandatory dance codes.

Blectum from Blechdom

Haus de Snaus (Tigerbeat6)

Nothing beats seeing laptop duo Blectum from Blechdom tied rump-to-rump onstage, but with Kevin and Blevin busy pursuing solo projects, there's no telling when we'll get another chance. At least they've rereleased their first two until-now out-of-print records in one package, along with the original version of the ultrarare mock anthem "Bad Music." A person has to be serious about bleeps and squirts to like the Blectums — the first four tracks of *Snauses and Mallards* (their first album) are filled with messed-up beats and inventive noises. I haven't heard experimental pop music this good since an ex-roommate's junky boyfriend ran off with my *Meet the Residents* LP. This, however, isn't just something to listen to while staring at a bong and feeling intellectual — "Santa Clara," for example, pumps out some intensely aerobic techno-house. On the second album, *De Snaunted Haus*, references to interspecies S-M, poo, the apocalypse, true love, and dismemberment abound. Hopefully you're cool with that; otherwise you'll miss the fun of tracks like "In Search of the Non-stop Party Planet." (Deborah Giattina)

Troll

Que son los Troll y en que nos ayudan? (Orange Sun)

The way local avant-pop band Troll pillage sonic ideas from left-field influences, it's no wonder their debut album became an in-store favorite at Aquarius Records. Playful bits of tropicalian madness careen over metro-nomic pulses of rhythm served straight from the Can. Buffalo Daughter drones shimmy and dance circles around whispered voices of Pothead Pixies from the planet Gong. The unpredictable pastiche of psychedelia, featuring multiple vocalists singing in five languages, might have fallen flat on its eclectic face if the band hadn't wrapped it in such tuneful ear candy. "Silver Mountain" opens the album with sparse drums and a dreamy feeling before hefty fuzz-tone guitar and effect-drenched vocals launch the song into the stratosphere during the chorus's hooky crescendo. Lotte Svenningsen's singing ranges from Nico-esque weariness on the Velvets-Pixies surf of "Love Song for Trixie" to unbridled caterwauling on "El Vampiro." While the album's quieter space-lullaby moments occasionally reveal some vocal shortcomings among the band members, the bits of off-key singing add an anarchic and endearing quality. Troll avoid wallowing in the lysergic baptismal waters of their inspirations by keeping one ear keenly focused on memorable and original melodies. (Dave Pehling)

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Protest music

Knowing all the words to the *Hair* soundtrack does not make me a hippie. I want to get that straight before discussing how I spent the night on the couch with the dog and the housemate, singing along to "Good Morning Starshine" and "Easy to Be Hard." I blame the counter guy at Muddy Waters, who was playing the album while he made my latte. I've always been a bit suggestible, and there's a video store across the street from my house, and what with the headlines in the newspaper and the president speaking in tongues and the strikes against Afghanistan and the *Examiner* columnist calling me a Berkeleyite and a wimp ... well, I walked home on fire with the need to see Treat Williams gamboling through Central Park in bell-bottoms and a wig.

I've loved *Hair* since I was eight, when my beatnik-hating grandfather inexplicably took my brother and me to see it. I love the scene where the kids burn their draft cards in the tunnel and the dancers do their Twyla Tharp duet with the horseback-riding cops. I love how the straight kids get turned on by the freaks and sleep in the park and don't go home again.

Peace and free love and a flower in every rifle barrel. Maybe I am a hippie. Meanwhile, at a Nevada army post, a P.A. system is attacked by a sonic poltergeist transmitting protest songs from back east, voices wailing in harmony about captured Viet Cong. But the officers can't get the damn music to stop, so they shoot out the speakers and the war goes on. It all ends in rows of soldiers' gravestones and a patchwork sea of ragged hippies on a field singing "Let the Sunshine In" as if something joyous is taking place instead of an ongoing funeral.



I cried and cried. Partly because Williams's character dies in the war so his friend can get it on in the desert with Beverly D'Angelo, but also because the thrilling sight of thousands of kids running onto a field to sing peace songs made my heart ache like I'd rather be there than here.

Too bad we can't live in the world of Milos Forman's flashy cinematic imagination. I never feel so good as when I stay at home. I want to be part of that crowd, though, the one that brings other people to tears. And while I have trouble opening my mouth even to scream slogans I believe in, I feel like numbers count, so I let myself be a body in a march and write "wimp" on my arm in black marker. But the gatherings in fields and civic centers look different from the ground. The evening news segments, lacking Forman's artistic direction, look worse.

Remember arts funerals? rock-outs? million-band marches? It was around that time that I began to fear the power of music. I grasped the difficulties of organizing a general arts strike — from the S.F. Ballet types to the regulars at the Redwood Room and the silver-painted guy in Union Square — and there's something to be said for visibility. But what if the rooftop performances and the bands on flatbeds just looked like a party, nothing for the ghouls down at City Hall to worry about?

What runs through the minds of the viewing public when it sees people playing with puppets and jamming in Justin Herman Plaza? To people who want badly enough to believe, maybe music and puppeteers are a sign that nothing so horrible is happening, a sign, in fact, of the normalcy we've been hearing so much about, especially as far as fabled freakville San Francisco goes. Maybe a protest should look bitter and depressing to echo a situation that is bitter and depressing. My fear is that even at the recent rally in Dolores Park, attended by thousands of people, many of them politically committed, a band on a makeshift stage looked to a lot of people like a concert. One of the speakers talked about price tags, about how there was a cost to us sitting there in the park listening to speeches and songs. There was a girl in front of me dancing and twirling scarf-adorned sticks. It was hard to tell who understood that we were being taken to task for our privileges.

It could have been worse, though. My first and last Tibetan Freedom Concert looked like an MTV beach party, swarming with suntanning teens on the make. And when Ian Brennan and Food Not Bombs threw that Soupstock party in Dolores Park, many of the kids they were feeding for free seemed to be having trouble sitting still for the speeches between the songs, even Ian MacKaye's. A woman from a labor group was drowned out by impatient Fugazi fans. Punk rock! And at last fall's Million Band March the bassist for Green Day gave a rousing cry in favor of live-work spaces, proving that not all of the kids were all right, or even knew why they were there. Nobody skipped a beat, and the band played on. ❖

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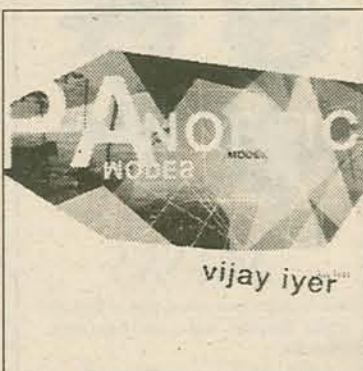
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Vijay Iyer

Panoptic Modes (Red Giant)

When Vijay Iyer emerged in the Bay Area new jazz scene in the mid 1990s, it was evident that he was forging a musical voice to be reckoned with. Since completing an interdisciplinary Ph.D. in music and cognitive science at UC Berkeley in 1998 and moving to New York City, the pianist-composer has further refined his vision and vocabulary. This new album is at once Iyer's most focused and expansive recording.

His 1995 debut, *Memorophilia*, featured varying trio, quartet, and quintet alignments, and 1998's *Architectures* moved between octet and trio efforts, framed by two solo pieces. On *Panoptic Modes*, Iyer restricts himself to trio and quartet contexts, with bassist Stephan Crump, drummer Derrek Phillips, and superb alto saxophonist Rudresh Mahanthappa. In these relatively confined settings, however, the musicians create a series of what Iyer calls "exploded narrative(s)," improvisations that grandly refract the compositional forms through the individual and collective experiences and imaginations of the players.

The album title refers to "the presence of multiple simultaneous levels of perception," and the CD's 11 pieces invite the listener to indulge in the pleasure and challenge of experiencing myriad references and cross-conversations all at once, without ever feeling overwhelmed by sonic clutter. In pulling that off, Iyer builds his work on sweeping images from nature ("Atlantean Tropes," "Mountains") and critical considerations of political and cultural issues ("One Thousand and One," dedicated to people suffering in war-torn countries, "History Is Alive," "Numbers (for Mumia)," "Invocation," for "brown-skinned American victims of hatred and ignorance"), taking logistical musical cues from Thelonious Monk, Herbie Nichols, McCoy Tyner, Steve Coleman, and Cecil Taylor. Then he sublimates his inspirations and influences into the kind of brilliantly executed original statements that refresh jazz as creative and even enlightening music for the 21st century. (Derk Richardson)

John Acquaviva

Mainhattan Sound (Shadow)

If you find house music boring and repetitive, it's because you haven't found the groove — where the beat takes over and you only have one objective: to shake that ass. With more than 20 years of DJing experience and residencies in four different countries, John Acquaviva owns the groove.

As cofounder with Richie Hawtin of Detroit's renowned Plus 8 label, Acquaviva helped forge the future of techno in America while maintaining a hectic schedule as a global DJ. For Shadow Records' latest mix compilation, he chooses one label as the setting: Germany's Force Inc. Hitting things hard from the start with the funky, stripped-down sounds of Porter Ricks's "Spoil," Acquaviva moves on to the bouncing tech-house of Hakan Libdo's "Proton/Electron." Then it's off to mine the multihued techno that is the mainstay of Force Inc., with cuts from Ian Pooley, Heckmann, and Funknarz. Unfortunately, the two tracks included by Welt in Sherben are similar and drone on a little too long before Rob Acid's "Herz Aus Gold" — a relatively simple track that pushes its limits with raw, urgent emotion — picks things back up.

Acquaviva shows his programming skills by ending the mix with a pair of slower-paced tracks that ease the comedown. Exos's haunting "With The" is a great final track, but the penultimate "Miasma Version," from Bay Area resident Sutekh, threatens to steal the entire show with subtle dub echoes and a throbbing, heartbeat bass drum. A dream of restrained balance and execution, "Miasma Version" is the perfect counterpart to the previous 60 minutes of relentless future funk. (Peter Nicholson)

Ja Rule

Pain Is Love (Def Jam)

Ja Rule's style has always seemed heavily inspired by — if not straight-out lifted from — the late Tupac Shakur. Besides paralleling 2Pac's vocal tone and cadences, Ja Rule shares his penchant for tattoos, walking around shirtless, Christian imagery, and thug life. The similarities are all too obvious on *Pain Is Love*. Just listen to the lead track, "Dial M for Murder" — close your eyes and you'd swear you were hearing Makaveli-era Pac. On "Always on Time," a marginally interesting tale of thug passion with a syrupy hook, Ja swipes Pac's sing-song delivery and familiar West Coast slang: "Baby don't really want me to get up and leave off that easy / She be waking up wet fa sheezy / Remind these bitches to mind this business / Believe me / The pimp game is very religious."

There are some differences between the two, of course. Ja Rule favors doo-rags over bandannas these days, and while he's charismatic, his star power doesn't begin to approach the magnitude of Pac's (although his sales fig-

ures certainly do). And though 2Pac may have at times been misguided, he rarely came off as contrived. Ja Rule, on the other hand, seems as much a product of focus-group marketing meetings as the back alleys of the inner city.

Grimy enough for the streets, yet catchy enough for the radio, *Pain Is Love* is about as good an example of corporate tuggin' as exists today. The album's limited subject matter revolves around Benzes, busting guns, and sex on E. Undermining Ja Rule's attempts to present himself as a new-millennium love man is his superficial philosophy, which gets no deeper than the couplet "Every thug needs a lady / And every thug needs a down ass bitch." (Eric K. Arnold)

Will.I.Am

Lost Change (BBE)

Who would have thought Will.I.Am would create one of the creamiest hip-hop albums of the year? His previous two albums (*Behind the Front*, *Bridging the Gap*), with hip-hop trio the Black Eyed Peas, were maddeningly uneven affairs, calamitous mishmashes of hip-hop, R&B, and jazz influences with a dearth of strong hooks or melodies. Still, Will, the group's leader and main producer, demonstrated a talent for crafting dynamic pop tracks that, like the music of Wyclef Jean, straddled several genres, as on genuine hits like 1999's "Joins and Jam" and last year's elegant sampling of Sly and the Family Stone on "Weekends." The difference is that on *Lost Change*, Will's solo debut, he has finally created an album that's consistently satisfying.

Technically, *Lost Change* is a soundtrack recording for a short film sponsored by Levi's Jeans' Silver Tab imprint. It is not necessary to see the joyless Gen X froth to enjoy the album. The title track, a bossa nova collaboration between Will and several other musicians, is best heard without the visuals, and songs such as "Lay Me Down," a showcase for singer Terry Dexter, with its reimagining of De La Soul's "I Be Blowin'," have their own dramatic impact. There's also a healthy dose of straight funk joints, like "Ev Rebahe," where Planet Asia raps over Will's overdubs of J. Curtis on guitar and himself on Moog bass, clavinet, synthesizer, and MPC 3000 sampler.

He wisely alternates vocal tracks with instrumental jams and brief interludes, playing several instruments and employing guest musicians. Ironically, he achieves a balance between his production skills and talents as an MC and vocal arranger that the contributions made by superproducers Jay Dee (*Welcome 2 Detroit*) and Pete Rock (*Petestrumentals*) to the overhyped Beat Generation series, of which this is the third and best, lacked. Will sets out and succeeds at making a fun, exciting record. Our ears are the better for it. *The film Lost Change can be viewed at www.lostchange.com. Black Eyed Peas play Wed/10, Justice League, S.F. (415) 289-2038. (Mosi Reeves)*

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Ol' Dirty Bastard

The Dirty Story: The Best of ODB (Elektra)

Some of y'all have joked (don't deny it) about ODB — founding member of the Wu Tang Clan, crazed comic, one-man wrecking crew — as if his depressing descent into personal hell, and now jail, was just another soap opera. But this album is no joke: in the last half-decade or so ODB's recorded some of the funkiest, funniest, and in a couple of instances, saddest tracks you'll hear anywhere.

"Got Your Money" features ODB cackling like a maniac, spewing out lines like, "If you want to look good and not be bummy / Girl you better give me that money," and R&B singer Kelis (who could be a loose cannon herself) answering with the chorus: "Hey Dirty, Baby I got your money." The cut is absolutely irresistible — funky, danceable, and so loaded with pop hooks that it's no wonder Chris Rock hollers, "Yo, you

heard my man, he ain't on no commercial shit," when he introduces "the old DB, it ain't the young DB," on "Recognize," another insanely funky track. The only reason cuts like that, with him shouting, "What's my name? Shut the fuck up! I'm making motherfuckin' records," aren't all over pop radio is that while it's possible to rerecord or edit out four-letter words, there's not much you can do with the sound of a man about to come unwound.

ODB's cover of Rick James's "Cold Blooded" doesn't deconstruct as much it obliterates the original, but he tells the whole story on "Good Morning Heartache" (I), which he opens by saying, over odd, tuneless scatting, "Ladies and gentlemen, this is song that's dedicated to me." And with a full band, complete with Lil' Mo on vocals, an off-key ODB warbles along. It's weird and goofy at first, and then after a while — ODB, keepin' it real — profoundly sad. (J.H. Tompkins)

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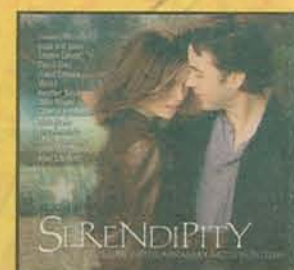
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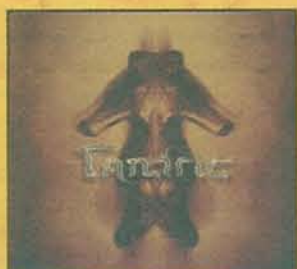
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CONCERTS

- 10/13: **AFROMAN**
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- 10/16: **TANTRIC** @ Slim's
- 10/26-
10/27: **BRIAN McKNIGHT**
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NEW CDs

- 10/16: John Mellencamp
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- 10/30: Lenny Kravitz
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Oct. 10-17, 2001

Oct. 10 Wednesday

Monkey business

Everybody loves apes. And everybody loves comedy. Anything that combines the two (except maybe *Dunston Checks In*) is worth beating your chest over — so swing on down to **'Punchlines for Primates,'** a Fool's Paradise comedy showcase benefiting the Gorilla Foundation near Redwood City (home of the sign language-proficient Koko), the Great Ape Fund of Toronto, the Dian Fossey Gorilla Fund, the Jane Goodall Institute, and the Orangutan Foundation. Comics on the bill include event organizer (and Gorilla Foundation volunteer) Chris Duffy, Becky Pedigo, Hatch, Mary C. Mathews, David Spark, Sarah Regezi, and Robert Mac. There'll also be a silent auction of ape-themed items and a presentation by Gorilla Foundation rep Kevin Connelly. 8 p.m., *Paradise Lounge*, 308 11th St., S.F. \$10. (415) 264-1210, www.chrisduffy.com. (Cheryl Eddy)

Oct. 11 Thursday

Land of the lost Screw the haunted house idea — this year, think bigger. A lot bigger. More than 50 local and international contemporary artists are responsible for creating **'City of Miracles/Ciudad de los Milagros,'** a two-block-long installation of glowing buildings ranging from 8 to 40 feet high that transforms SomArts into an eerily inhabited ghost town. The city's landmarks include mechanical pigeons, a screaming Jimi Hendrix altar,

and a saint three stories tall; all of the artwork celebrates life and death in the colorful style associated with Día de los Muertos. The luminous metropolis, which boasts apartments, storefronts, skyscrapers, and a transparent church, also features a hospital — a veiled nod at cheating death, perhaps. Through Nov. 3. Tues.-Sun., noon-4 p.m. (reception Sat/13, 6-10 p.m.), SomArts, 934 Brannan, S.F. Free. (415) 552-2131. (Sarah Lidgus)

Oct. 12 Friday

Fantastic voyage A big and bold mover with warmth to spare, Laura Elaine Ellis is one of those dancers who bring a smile to your face every time they hit the stage. Ellis teams up with Aisha Jenkins to present **'Journey: An Evening of Dance,'** which features some of the Bay Area's strongest dancers, musicians, and visual artists. Ellis's offerings include the solo *Blood, Spirit and Flame*, with set design by Lauren Elder; the premiere *Solitary Moments*, a trio for Ellis, Jane Schnorrenberg, and Nora Chipaumire set to an original score composed by trombonist Wayne Wallace; and *When Strength Is My Weakness*, a work of African-modern fusion choreographed by Ellis and executed by Robert Henry Johnson. Jenkins contributes *Fire Warriors*, a duet for herself and Sena Curtis that melds traditional Yoruba orisha movements and modern dance and ballet; *Black Face/White Dots*, a glance at the intersection between African and Indian cultures; and *Sena's Groove/Aisha's Clave*, set to another Wallace composition. Fri.-Sat., 8 p.m.; Sun., 7 p.m., ODC

Theater, 3153 17th St., S.F. \$13-\$15. (415) 863-9834. (Sima Belmar)

Oct. 13 Saturday

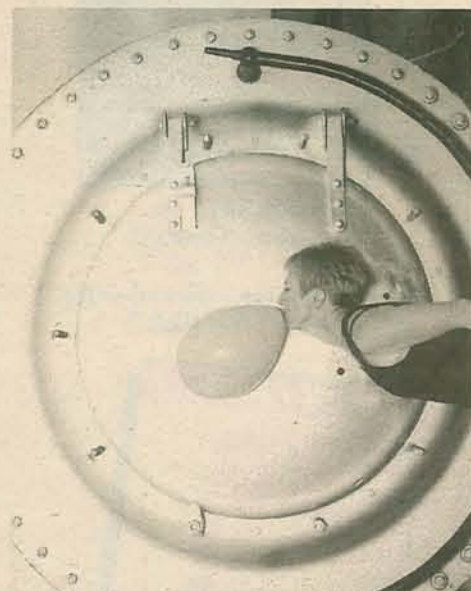
Smooth operator In the three years since the release of *Modern Cool*, her first CD for the label Premotion, pianist-vocalist **Patricia Barber** has expanded her audience from a devoted late-night following at the Green Mill in Chicago into a nationwide core of fans who relish the way she combines sardonic, topical, and original songs ("Touch of Trash," "Postmodern Blues"), standards ("I Fall in Love Too Easily," "Bye Bye Blackbird"), and quirky pop selections ("The Beat Goes On," "She's a Lady").

In her singing, with passions smoldering subtly in her voice, and her piano playing, with echoes of Bill Evans and Herbie Hancock creeping in, Barber sidesteps the obvious and creates an intimate atmosphere in which she takes total command. 7:30 and 9:30 p.m., *Noe Valley Ministry*, 1021 Sanchez, S.F. \$20. (415) 454-5238. (Derk Richardson)

Duck soup You'd think that the comedy meat loaf of San Francisco would be chock-full of chunks of gay humor, but after Josie's Cabaret and Juice Joint closed early last year, only one ongoing event — the every-other-Monday "QComedy Showcase" at 848 Community Space — has kept fans from starving. Strap your bibs on, folks, because the

buffet is back: the first annual **'Queer Comedy Quack Up'** brings together seven comics for all tastes, including headliner Sabrina Matthews (who has had her own Comedy Central special) and Trannyshack's own licentious lady, Pippi Lovestocking. Also appearing are Doug Holsclaw, Windy Plains, Jaffe Cohen, Regina Stoops, and Lisa Geduldig. A portion of the proceeds go to the International Gay and Lesbian Human Rights Commission. 8 p.m., *Herbst Theatre*, 401 Van Ness, S.F. \$20-\$25. (415) 392-4400, www.koshercomedy.com (Lidgus)

Dead alive It stokes my heart to know that there are grandparents out there who play rock and roll hard enough to put some skid marks on your ears and a little extra grease in your armpits. Fred Cole, singer-guitarist for Portland, Ore.'s **Dead Moon**, was in a variety of garage bands before he started the trio in 1987 with bassist Toody Cole, his wife since '66. It's fitting that their label, Tombstone Music, which manufactures all its monopies by hand on a vintage disc cutter, has "Too Tough to Die" as its tag line. With their new album, *Trash and Burn*, also released on CD by Empty Records, the DIY garage-punk trio return from Europe (where they are huge rock stars) to hit the U.S. club circuit. Heavy-as-all-hell *Lost Goat* and *Lost Kids* open. 10 p.m., *Bottom of the Hill*,



Blowing up: Cynthia Adams performs in Fellow Travelers Performance Group's *Project Earth: Our Violent Earth, Our Violent Nature*. See Sat/13.



Face-lift: A projection of the Santa Muerte Novena, by Rene Yanez, is part of "City of Miracles/Ciudad de los Milagros," a two-block-long installation of glowing buildings that transforms SomArts into a ghost town. See Thurs/11.

1233 17th St., S.F. \$8. (415) 621-4455. (Deborah Giattina)

Come aboard If there was any justice in the world, **Fellow Travelers Performance Group** would have enough funding to take its fresh and appealing choreography around the country. Cynthia Adams and Ken James's programs are something to look forward to: you're just about guaranteed an evening of sophisticated dance, with pieces that are mostly short, sharply detailed, and wonderfully timed; props, music, language, and movement combine to make iconic little pieces of dance theater. Different as these two choreographers are, what Adams and James seem to have in common is a respect for craft and a vision that is both gentle and witty. During this three-weekend run, in addition to remounting 1994's *Guardian Angel*, Fellow Travelers will premiere James's *A Life Worth Living* (inspired by Leoncavallo's opera *I Pagliacci*) and Adams's *Project Earth: Our Violent Earth, Our Violent Nature*, inspired by her experiences in the Sierra, Cascade, and Rocky Mountains. Another work, James's *Canoe Study #2*, will be performed only at the Berkeley shows. *Through Sat/2, Sat.-Sun, 8 p.m., Berkeley Ironworks Climbing Gym, 800 Potter, Berk. \$15. (510) 465-3144. Nov. 1-3, ODC Theater, 3153 17th St., S.F. \$15. (415) 863-9834. (Rita Felciano)*

Oct. 14 Sunday

Stand together Don't feel like there's much to applaud on Columbus Day? The sixth annual "Chasky" provides something to cheer about, as it toasts the work that groups have done throughout the

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years to confront systems of oppression. The event had its beginnings among artists and community organizers who aimed to challenge what Columbus Day seems to celebrate (the "discovery" of the Americas). Since then the event has emerged as more of a party than a protest, a day to honor those who have taken a stand for their rights. This year's "Chasky" carries the theme "Messages of Resistance/Mensajes de Resistencia"; it kicks off with guest speakers and music in Dolores Park, then proceeds in paradisiacal form to the Mission Cultural Center, with stops along the way to view

art installations on corners throughout the Mission. Performers include youth ensemble Loco Bloco, Peruvian musician Jorge Molina, and Aztec dancers. *1 p.m., Dolores Park, Dolores between 18th and 20th Sts., S.F. Free. (415) 487-6713. (Lidgus)*

Just say it If the term "spoken word" is enough to make you break into a nervous sweat and frantically eyeball the nearest exit, relax: you're in good hands with **Marc Bamuthi Joseph**, 1999 National Poetry Slam champion, founder of the Living Word Project, and coordinator of the Second Sundays spoken word and hip-hop series at the Justice League. Tonight Bamuthi celebrates his new self-released solo album, *Seeking*, which combines spoken word and warm soul singing with the sweet grooves and laid-back beats of Paris King, also of the band Xroads. Bamuthi entertains and educates with autobiographical tales and eloquent observations, never veering into the boring pedantries that plague many spoken word performers. Also on the bill are musicians Marcus Shelby and Martin Luther, plus San Francisco's 2001 National Poetry Slam Team, Taylor Mali, and others. Audience members get a free CD with admission. *8 p.m., Justice League, 628 Divisadero, S.F. \$10-\$15. (415) 255-9035. (Amanda Nowinski)*

Miles marker On the heels of his recent 60th-birthday celebration concerts at Mills College, avant-garde icon Wadada Leo Smith continues to prove himself the leading candidate for today's most important and underappreciated trumpeter. This time he coleads the big ensemble he put together with Oakland guitarist Henry Kaiser to play music of and based on the Miles Davis's mid-'70s electric repertoire. With a new recording awaiting release, *Yo Miles!* assumes a subtly permuted incarnation, with Tom Coster, Michael Manring, and Steve Smith returning on keyboards, bass, and drums, respectively, and Shelly Doty trading electric guitar licks with Kaiser. A host of others join in to make funky, spacey

music taking off from Davis's canny African-based systems of composition and group improvisation. Live music rarely gets more intriguing or exciting. *8 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$20. (415) 885-0750. (Richardson)*

Oct. 15 Monday

Bohemian rhapsody

What could make more sense than holding a poetry reading to benefit the Poetry Center and American Poetry Archives? Tonight decorated word-smith **Lawrence Ferlinghetti** — San Francisco's first poet laureate, founder of City Lights Booksellers and Publishers, author of more than a dozen books, and the recipient of a lifetime achievement award from the National Book Critics Circle — takes the stage in support of the San Francisco State University-based institution. The center was founded in the mid '50s, right around the time Ferlinghetti moved to San Francisco. Adding an extra layer of synergy is the venue for the benefit: Club Fugazi, formerly known as Fugazi Hall, is a beat landmark; it was one of the places where Allen Ginsberg read his poem *Howl*, a controversial work that was published as part of City Lights' "Pocket Poets" series. *7:30 p.m., Club Fugazi, 678 Green (Beach Blanket Babylon Blvd.), S.F. \$7-\$12. (415) 421-4222. (Eddy)*

Oct. 16 Tuesday

Stroke it! If you can get tickets to the **Strokes** show, you'll understand firsthand why the Brits have been losing their tea and crumpets over these Converse-wearing rock stars. Since the *Modern Age* EP was released this January on Rough Trade, they've hit the scene in Beatles proportions. Their set only lasts 45 minutes — max — but the barely legal quintet from New York riff through the dozen songs from their debut full-length album, *Is This It* (RCA), with enough style to resurrect Andy Warhol. Reminiscent of Television, the Strokes will make even stone-still indie rockers shake their groove thangs. Playing with the Strokes are the Moldy Peaches, whose surreal performance involving elf costumes and a cover of "Little Bunny Foo Foo" will justify spending close to 20 bones on a two-hour show. *8 p.m., Fillmore, 1805 Geary, S.F. \$17.50. (415) 346-6000. (Sonia Zjawinski)*

Oct. 17 Wednesday

Top o' the morna The newest recording by **Cesaria Evora**, *Saô Vicente* (Windham Hill), suffers from a kind of world music celebrity

Hot spot

After 30 years of Theater Artaud's supporting the arts community in San Francisco, it's time for the community to show its support for Theater Artaud. Struggling to emerge from a funding crisis that threatens its existence, the theater needs lots of love (and, more important, generous cash donations) from its many fans. Local artists have come out in force to rally for the theater's preservation, resulting in "Harvest," a free outdoor performance event that will feature more than 20 artists and groups from throughout the Bay Area. The literary minds of Youth Speaks will be represented with a spoken word performance by Berkeley High School senior Chinaka, while local hip-hopers Felonious will be on hand to rock the mic right. Also on tap: performance artist Bill Shannon (also known as "Crutchmaster"), a dancer without the use of his legs who manipulates the tools of his everyday life — a skateboard and crutches — to create a unique hybrid that's part b-boy, part modern dance; aerialists dangling and dancing on fences and rooftops; and taiko and Brazilian samba drummers providing rhythms for belly dancers and audience members alike. By keeping its operation running, Theater Artaud aims to "continue to work for a world where art can be on the top of the priority list." Amen to that. *Thurs/11, 6-10 p.m., Theater Artaud, 450 Florida, S.F. Free (donations encouraged). (415) 621-7797. (Sarah Lidgus)*



Off the wall: Jo Kreiter of Flyaway Productions is one of the many performers included in "Harvest," a free outdoor performance event benefiting Theater Artaud.

bloat. Many of its tracks were recorded in Cuba instead of her native Cape Verde, and such guest artists as Bonnie Raitt, Caetano Veloso, and Chucho Valdés add to the glut, but Evora ultimately triumphs again, thanks to the earthy purity of her vocals. The 50-year-old singer became a world music flavor of the month in the late 1980s, when her bittersweet, bluesy morna stylings went into international circulation, thanks largely to her French-Cape Verdean producer Jose Silva. Since venturing away from her small island off the coast of Senegal — first to Lisbon, then to Paris, and finally on to the global touring circuit — Evora has survived the fickle whims of the world music market, even if she has succumbed to some of its recording indulgences. The shy, barefoot diva's concerts never fail to en-

thrall. *Through Thurs/18, 8 p.m., UC Berkeley, Zellerbach Hall, Bancroft at Telegraph, Berk. \$24-\$36. (510) 642-9988. (Richardson)*

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to lists@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



Rubbing the right way: New York's Strokes put on a live show with enough style to resurrect Andy Warhol. See Tues/16.

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music

Music listings are compiled by Sarah Han. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 10

Rock/blues/hip-hop

Gregg Anton, Peanut Daniels, Terry Haggerty, Geoff Vaughan, Gregg's Eggs, Tim Bluhm Last Day Saloon. 9pm, \$10. Red Cross benefit.
Black Eyed Peas Justice League. 8:30pm, \$22.
Black Furies, Spooks, Sociopath Kimo's. 9pm, \$5.
Broken Horse Bruno's. 9pm.
Johnny Dilks and the Visitation Valley Boys, Kings Highway Elbo Room. 9pm, \$7.
Fetish, Influents, Frisk Slim's. 8pm, \$8.
Flatcracker, Calamity and Main El Rio. 9pm, \$5.
Juce Garcia Saloon. 9:30pm.
Jive Boom Boom Room. 9:20pm, \$6. Also Thurs/11.
KaitO, Earlimart, Fiver Bottom of the Hill. 9pm, \$7.
Eleni Mandell Cafe du Nord. 8pm, \$5.
Maria Muldaur Biscuits and Blues. 9pm, \$15.
Red Elvises Cafe Cocomo. 10pm.

Bay Area

Cannonball with DJ Aspect Jupiter. 8pm.
Down in Flames, Haggard, Thought Crime, Tami Hart Stork Club. 9pm, \$5.
Bob Enos Soundwaves Minnow. 8-10pm, free.

Jazz/new music

Blair Jazz Project Butterfly. 6:30pm, free.
Ned Boynton Combo Enrico's. 7pm.
Vince Lattano Trio Jazz at Pearl's. 9pm, free.
Andrew Levy's Buttermilk Channel Bacar. 10pm.
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.
Kim Nalley Black Cat. 9:30pm.
Al Pacheco Jazz Band Skip's Tavern. 8-10pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Tom Shaw Carta. 11am-2pm.
Sounds like Seven Oxygen Bar. 8pm.
Charles Unger Experience Les Joulins. 8pm.
Paula West Plush Room. 8pm, \$25.

Bay Area

Aaron Greenblatt Downtown. 8pm.
Marian McPartland Yoshi's. 8 and 10pm, \$18.
Through Sun/14.

Folk/world/country

'Bluegrass in the Fog' Bazaar Cafe, 5927 California; 831-5620. 7pm, free. Hosted by Deidre Donovan.
Frank O'Connor Band Johnny Foley's. 9pm, free.

Bay Area

Ed Gerhard Freight and Salvage. 8pm, \$16.50.
Irish Session Cato's Ale House. 6-9pm, free.

Dance clubs

Attack of the 50 Foot DJs 26 Mix. 10pm. Progressive house with Hyper D and friends.
Bang Bang Justice League. 9pm. MoC and Foxxee spin 2 step and soul.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Free-style dancing.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10.
Deathrock, industrial, '70s and '80s dance music, interactive B-D, S-M, and go-go dancers.

rock, jazz, folk/world,
dance clubs & classical

music
calendar

Midnight Oil

Thurs/11, Fillmore

Yes, Midnight Oil — the political pop band from Down Under — are about a hundred years old. And they deliver pointed exposures of injustice and calls to arms that are straight from the '60s. But the last time I saw them perform, a few years back at the Greek Theatre in Berkeley, they tore a hole in the sky. Peter Garrett, the bald, singing giant and the band's lead ideologue, lurched about the stage like a man unhinged, and the band's thundering, airtight rhythm section (you'd expect that after 20 years together) turned a crowd of slackers and ironists into believers, at least for a couple of hours. Me, I don't believe in much, but I know what I don't like — and there's a lot of that going around. The band sang "Beds Are Burning" — about returning



PHOTO OF MIDNIGHT OIL, FROM LEFT, JIM MOGINIE, ROB HIRST, BONES HILLMAN, PETER GARRETT, AND MARTIN ROTSEY

Aboriginal lands to their rightful owners — at the 2000 Olympic closing ceremonies, which might have been too earnest for all of y'all but went down pretty well at my house. And once onstage, they'll turn the Fillmore into theirs. Warning: this is not a tribute concert. 8 p.m., 1805 Geary, S.F. \$25. (415) 346-6000. (J.H. Tompkins)

Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Church of Sinatra Club Deluxe. 9:30pm. DJs spin music from the Rat Pack era.
Construction 330 Ritch. 10pm-2am. Tech-house with residents Torque and Huey.
Dark Sparkle Cafe du Nord. 10pm, \$5. '70s and '80s new wave and goth.
Dig the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Discover Ruby Skye. 9pm-3am. Hard house with DJ Ben Doren and guest Norman Stradley.
Element Cellar. 9pm-2am. Drum 'n' bass and 2 step with residents and weekly guests.
Exotica Glas Kat. 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.
9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Family Affair Sacrifice. \$3. 10pm-2am. With Jamo and guests spinning deep slow beat, soul, and hip-hop.
Gather Round Fuse. 10pm-2am. Hip-hop with DJ Design.
Loofa Light. 10pm-2am, \$3. With Barefoot and friends.
Low Down Grooves The Top. 7-10pm. Down-tempo and beats.
Mind, Body, and Soul Butter. 9pm-2am. House, progressive house, and breakbeats with residents.
Modular Lab Edinburgh Castle. 10pm-2am. Mod, underground, indie.
On the Side An Sibin. 9pm-2am, \$3. House and techno with DJs Andre Lucero and Guthrie.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Psycho-Synthesis Jezebel's Joint. 9pm-2am, \$5. Breaks, electro, industrial, and trance.
Qool 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am, free. With Toph One and Tiki Jim.
Salsa Con Clase Roccapulco. 8pm, \$15. Salsa lessons and dance party.
Salsa Dance Party Metronome Ballroom. 7-9:30pm, \$14. Drop-in salsa classes.

Séance Backflip. 6-10pm. With Didge Kelly and Russell Vargas. 10pm-2am, \$5. With rotating residents.
Serenity Lounge Venture Frogs Restaurant, 1000 Van Ness; 409-2550. 7pm-2am. Mushroom jazz and downtempo house with Jamie Means and Von.
Skin Make-Out Room. 10pm-2am, \$5. World beat with resident Soulsalaam and guests.
Sweet Spot Club 238, 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Vitabar Divas, 1081 Polk; 928-6006. 10pm-2am, \$5. With mikee and Jada Halston.
Wanton Wednesdays Laszlo. 9pm-2am. With Neel N. Kizmiatz.
Wednesdaze Bohemia Bar, 1624 California; 474-6968. 6pm-2am. House and techno with rotating residents.
Wild Seed Baobab. 8pm-midnight, free.
Grassroots dance party with DJ Somuch soul.

thursday 11

Rock/blues/hip-hop

Payne Edmunson Blues Band Top of the Mark. 8:30pm, \$8.
Haggard, Tammy Hart, Love Life, Get Hustle Kimo's. 9pm.
Jive Boom Boom Room. 9:20pm, \$8.
Rodney Jones Soul Manifesto, Five Point Plan Justice League. 9pm, \$17.
Victor Krummenacher, Moth Wranglers, Sinombre Eagle Tavern. 9:30pm.
Ledisi with Anibade and DJ IJ Cafe du Nord. 10pm, \$7.
Country Joe McDonald Biscuits and Blues. 9pm, \$12.50.
Mellow Drunk, Missy Roback Bruno's. 9pm.
Midnight Oil, Will Hoge Fillmore. 8pm, \$25. See Critic's Choice.
Phantom Rockers Bottom of the Hill. 9:30pm, \$6.
Planning Commission Amoeba Music. 6pm, free.
Bob Schneider, Peter Stuart Great American Music Hall. 9pm, \$15.
Simpatico Ireland's 32. 9pm.
Tesla Warfield. 8pm, \$25.

Continued on page 75

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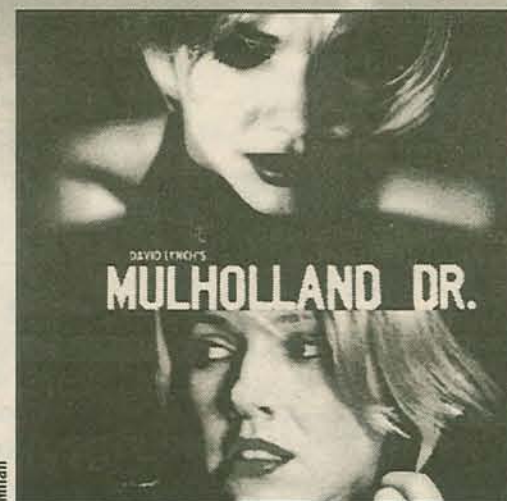
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Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Eli's Mile High Club 3629 MLK Jr. Way, Oak; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oak; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oak; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Lost City 23 Club 23 Visitation, Brisbane; (415) 467-7717.
The Minnow 1700 Clement, Alameda; (510) 337-9190.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oak; (510) 451-0600.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oak; (510) 238-3284.
Voulez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ♦

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LEFT OUT LAMONT
WASTING TIME
THE POUND SF
PIER 96, 100 CARGO,
SAN FRANCISCO 415-826-9202
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DOORS 8:30PM / SHOW 9:30PM
THE CRUE
(A TRIBUTE TO MOTLEY CRUE)
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SIMON STINGER • AUGUST 3
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[26]mix



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dj's: roy (space cowboys) | chuck (next level)
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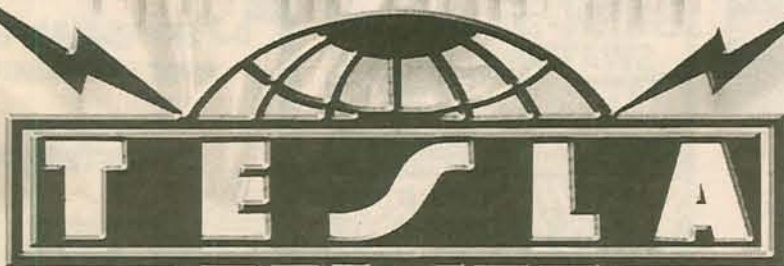
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the original
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returns

OCTOBER 16
DOORS 6:30 / SHOW 8
(Seated)

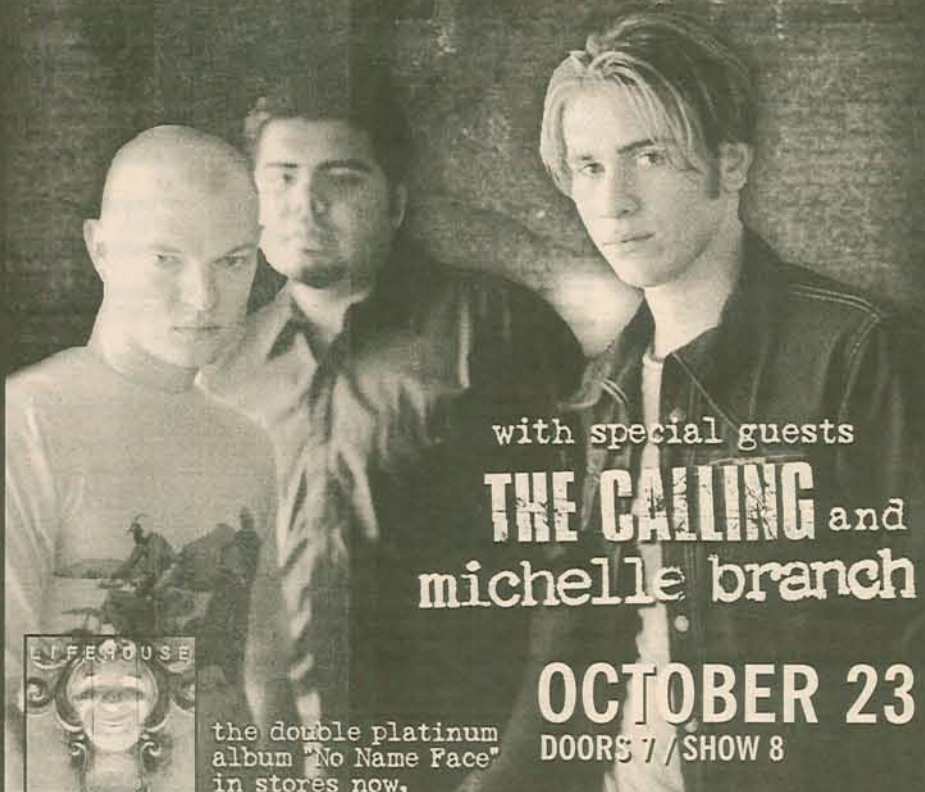


Dar Williams

Saturday
October 20
doors 7/show 8



L I F E H O U S E



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OCTOBER 23
DOORS 7 / SHOW 8



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Thursday 11

From page 71

West by God, Shady Lady Last Day Saloon. 9pm, \$5.

Bay Area

Graves Bros. Deluxe, Sciflyer, Here Comes Everybody, Love Is Chemicals Stork Club. 10pm, \$6.
Tempus Fugitive, VIV Starry Plough. 9:30pm, \$4.

Jazz/new music

Blue and Tan Butterfly. 10pm, free.
Companhia Paulo Ribeiro Yerba Buena Center for the Arts Theater, 700 Howard; 392-4400. 8pm, \$28-36. With Maria João, Mário Laginha, and Helge Norbakken.
Larry Douglas Quintet Les Joulins. 8pm.
Dick Fregulia/Vince Gomez Duo Cobalt Tavern, 1707 Powell; 982-8123. 7-11pm.
Chase Goudy and the Rusty Nails Club Deluxe. 9pm, \$5.
Ron Graham with Vince Lateano Trio Jazz at Pearl's. 9pm, free.
Jack Hicks Carta. 7-10pm.
Shan Kenner and Lithium Lounge Enrico's. 7pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Al Marshall Trio Argent Hotel, 50 Third St; 974-6400. 8:30pm.
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.
Scott Ray and Michael Vlatkovich Pithot Luggage Store Gallery. 8pm, \$6-10.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Starlight Orchestra Starlight Room. 8:30pm-12:30am. Featuring Daline Jones and Kent Strand.
Paula West Plush Room. 8pm, \$25.

Bay Area

Macy Blackman Downtown. 8pm.
Marian McPartland Yoshi's. 8 and 10pm, \$18. Through Sun/14.

Folk/world/country

'Bluegrass and Old-Time Music at the Movies' Red Vic, 1727 Haight; 668-3994. 7:15 and 9:25pm. Through Wed/17.
Dark Hollow Band Atlas Cafe. 8-10pm, free.
Mazacote Elbo Room. 10pm, \$6.
Nicole McRory Johnny Foley's. 9pm, free.

Bay Area

Andy M. Stewart and Gerry O'Beirne Freight and Salvage. 8pm, \$17.50.

Dance clubs

Absynth Sno-Drift. 9pm, \$7. With Owen Val-lis and Damon Bordenave.
Alley Catz Pendulum, 4146 18th St; 863-4441. 6pm-2am. A dance club for women featuring hip-hop, funk, and dancehall.
Anthem Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, \$5-10. "Retro-rave" with rotating residents.
Arabian Nights El Rio. 9pm. Arabian dance music.
Astral Traveling Make-Out Room. 10pm, \$5. James Higuchi spins dance music.
Benefit Butter. 6-9pm. With Frenchy Le Freak.
Big Takeover Storyville. 10pm, \$8-10. Jahyzer and Ted Shred spin dancehall and hip-hop.
Butterfly 6:30pm, free. With DJ So Much Soul.
Circuit Breaker Fuse. 10pm-2am. With Benji, Oze, and Joe Rice.
Delve Annesia. 9pm, \$3. With Joe Rice, Halothane, and Joshua Stahl.
Ezekiel Bohemia Bar, 1624 California; 474-6968. 10pm-2am, \$3. William and Satva spin hip-hop and dancehall.
Faith City Nights 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Flavour of the Week Laszlo. 8pm-2am. With DJ Rose.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm-2am, \$2. With Neil N. Kizmaz.

Free Liquid 10pm-2am. With DJs Dmitri, Tee, and Friends.
Fudge Sacrifice 10pm-2am, \$3. Jay Be spins hip-hop.
Joypad 26 Mix. 9pm-2am. Under the Radar and Blasthaus present an evening with Mo and El Puma, Jon Williams, Kadet, and Darin Marshall.
Levitaton Oxygen Bar. 10pm. Trance with DJ Mercury and friends.
Kit Kat Endup. 10pm, \$12. International funk.
KLEKO Club Six. 9pm-2am, \$5. With Miguel Solari.
Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.
Mi Amor Galia. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa.
1984 Cat Club 9pm. '80s music.
popsce 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.
Pornstar Backflip. 10pm, \$5. Downtempo with Denise and Margaret.
Reform School The Stud. 10pm-4am. With resident DJs Big Red Spun and Poppa Monkeyboy.
Royale 9:30pm-2am. Featuring a rotating cast of DJs.
Solid Light 10pm-2am. House and 2 step with Monty Luke and guests.
Soulness Hush Hush Lounge. 9:30pm-2am, \$4. DJ Goldmyne and English Steve spin vintage soul and R&B.
Subkulture Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dubl-a, Dirty Frank, Fade, and DSP.
Tunnel Top 10pm-2am, free. Funk, dancehall, and hip-hop.
Vault Club 238, 238 Columbus; 434-1308. 10pm. House, club, and trance.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.
What You Got? An Sabin. 7pm-2am, \$3. House beats with guest DJs Rick Preston, San Jose, and Shawn.
Worldwide Lounge Royale. 9:30pm-2am. Music from around the world.

Bay Area

Beatdown Jupiter. 8-11pm, free. Outdoor DJ dance party with Delon, Yamu, Add One, and guest MechaSOUL.
Blakes 9:30pm, \$5. Electronica with Psychotica.
Dedicated Followers of Fashion Ruby Room. 10pm-2am. Britpop, shoegazer, psychedelic, new wave, and New Zealand pop.
Soundboutique Ivy Room. 10pm. With residents Jen, Jacob, and Sean.

Friday 12

Rock/blues/hip-hop

Call and Response, Rile Kiley, Billy Midnight Bottom of the Hill. 10pm, \$8.
Jamie Clark and the Refractors Ireland's 32. 9pm.
Cruevo, Wormwood, Antagonist Kimo's. 9pm, \$5.
Derailers, Mother Truckers Slim's. 9pm, \$14.
Earthlings, Bored Stiff, Ellay Khule, Third Sight, Sacred Hoop with 99th Dimension Maritime Hall. 8pm, \$12.
El Vez, Plus Ones Great American Music Hall. 9pm, \$15.
Exodus, Technocracy, Multiply, Dopesick Pound-SF. 8pm, \$13.
Fluff Grrl, Angry Amputees, Mutilated Mannequins Covered Wagon Saloon. 6pm, \$3.
Garth Steel Klippert, Jezebel, Christian Keifer Cafe du Nord. 9:30pm, \$7.
Ron Hacker Saloon. 4-8pm.
Jay-Z and Roca Fella Family Warfield. 8pm, \$30-45.
Little Johnny and the Giants Blue Lamp. 9:30pm, \$5.
Mongrel Dogs Bazaar Cafe, 5927 California; 861-5620. 7pm, free.
Motet Justice League. 9pm, \$12.
New Monsoon Elbo Room. 10pm, \$6.

Continued on page 78

BOTTOM OF THE HILL

info line: 621-4455

ALL SHOWS 21 AND OVER UNLESS OTHERWISE NOTED

Wed 10/10 9-10 \$7
THU 10/11 9-10 \$6
FRI 10/12 10-11 \$8
Sat 10/13 10-11 \$8
Sun 10/14 2-10 \$5

FIVER
WHYSALL LANE
KATIO
EARLMART

PHANTOM ROCKERS
THE RESISTELOS
JUMBO SHRIMP
THE SPECS

CALL AND RESPONSE
RILE KILEY
BILLY MIDNIGHT

DEAD MOON
LOST GOAT
LOST KIDS

All-you-can-eat BBQ at 1pm
of weekly music awards
showcase

LEN BROWN SOCIETY
VICTORY AT SEA
EE

TRACK STAR
TRUE LOVE ALWAYS
KILL ME TOMORROW

UPCOMING
VIRGIL SHAW
MOORE BROTHERS
BEAM

SMOG
NEIL MICHAEL HAGERTY
WINFRED E. EYE

ZEKE
FLESHIES
THE NITS
YOUTH AT RISK

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with Bruce Brand of The Headcoats
& Mickey Hampshire of The Milkshakes
WILDEBEESTS
with Russ Wilkins of The Milkshakes

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HIGH ON FIRE Fri 10/25
THE BRIAN JONESTOWN MASSACRE Sat 10/26
THE BUFF MEDWAYS Tue 10/30
ZEN GUERRILLA Wed 10/31

PERNICE BROTHERS Thu 11/1
SLEEPYTIME GORILLA MUSEUM Sat 11/3
MIKE WATT Mon 11/5
SARAH HARMER Wed 11/7
THE ANNIVERSARY Mon 11/12
THE ANNIVERSARY Tue 11/13
UGLY CASANOVA Fri 11/23

www.bottomofthehill.com
1233 17th Street @Missouri in SF
•online: www.ticketweb.com
(866)468-3399
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Sat., Oct. 13, 7:30pm & 9:30pm
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For information call (415) 454-5238. To purchase advance tickets by mail, send checks to SF Live Arts, PO Box 862, Fairfax, CA 94978. Please specify which show you want. Your tickets will be held at the door.

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RODNEY JONES
FRED WESLEY DR. LONNIE SMITH
IDRIS MUHAMMAD ARTHUR BLYTHE

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TEA LEAF GREEN

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SECOND SUNDAY POETRY SLAM
PARIS KING MARCUS SHELBY KIMIKO JOY
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B-SIDE PLAYERS
DJ SWAMP THE ARSONISTS

SAT 10/20 / DOORS 9 PM / \$15 ADV
SUNSET PROMOTIONS PRESENTS
DIRTY DOZEN BAND BRASS
JACOB FRED JAZZ ODYSSEY

SUN 10/21 / DOORS 9 PM / \$5 DOOR
BANG BANG SAID / REUBEN / MOC

FRI 10/26 / DOORS 8:30 PM / \$15 ADV
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THE BREAKESTRA
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KIDDEIRA HALLOWEEN PRESENTS
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LIFESAVAS (QUANNUM)

TUES 10/30 / DOORS 8:30 PM / \$15 ADV / \$17
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& THE GHETTO YOUTH CREW / YAMI BOLO
feat. STEPHEN MARLEY / JULIAN MARLEY / DADDIGAN

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80s \$10
NOTORIOUS
with a Best Legs! Best Chest! Contest
Surprise Celebrity Judges
One Year Membership Giveaway

F 10.12
Rock \$8
TONGUE & GROOVE &
MOTOGIRL PRODUCTIONS
present...
The Bellows
POWER13
2 Way Radio
ing

SA 10.13
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007 3rd Annual
Bond Party

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FROM: B GOLDEN 90-90 UNRA, SEDUCTIVE SHADOW
RE: BECKET GATHERING GAMING, SURPRISE GUESTS & DRINK SPECIALS SO
BE CAREFUL NOT TO BE SEDUCED BY THEIR AGENTS.
WE HAVE GATHERED INFORMATION LEADING US TO
BELIEVE THAT THERE IS A PLOT TO TAKE OVER THE WORLD'S
SUPPLY OF SEDUCTIVE DANCE. WE BELIEVE THAT THE LEADERS OF
THIS NEFARIOUS SCHEME WILL BE GATHERING AT TONGUE & GROOVE.
YOUR MISSION... TO INFILTRATE, AND SAVE THE
WORLD FROM THIS HORRIBLE PLOT. #
DRESS CODE: YOUR FAVORITE
BOND CHARACTER.
COVER: \$10-20 DONATION

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Albert Mainard
Stranger Passing
Dulcinea
Local Live
Music Showcase!!

Coming Soon
W 17 Dew You - Open Mic, DJs Raw B, Mr. E, Wisdom
Th 18 Tainted Love
F 19 The Brody's (w/ Miley Cyrus) / Barke / Blex Dolan & 22 Fillmore
Tu 23 Operation Interstellar / Fyg / Pocus
W 24 DJ Hoj / Solemite / The People
Th 25 Tainted Love
F 26 Band Summit & Motogirl Productions...
Sa 27 Gluey Brothers
Tu 30 Stride / Ant Man Bee / Sugar Pill / 4 Minute Mile
Th 1 Tainted Love

music calendar

rock, jazz, folk/world,
dance clubs & classical



PHOTO BY EDIE WINGRADE

Leather optional, pigs welcome:
Local songwriter (and Bay Guardian
art director) Victor Krummenacher
(Camper Van Beethoven, Cracker,
Monks of Doom) plays with the moth
wranglers at the Eagle Thurs/11.



Pucker up: The Be Good Tanyas play the Make-Out Room Sun/14.



PHOTO BY DANNY CLINCH

So '97: The Old 97's — from left, Ken Bethea, Rhett Miller,
Philip Peeples, and Murry Hammond — play with Minibar at
the Fillmore Fri/12-Sat/13.



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Friday • **Spa Fridays** presented by Sebastien and Tony Kutulas -
2 rooms of music DJs Repete, Bruce, Dave Molnar and guests 9pm-2am •
for info: www.sebastienpresents.com

Saturday • October 13 - **Design** hosted by Sunil Kapadia & Mike G.
Deep and progressive house music in the main room. Live percussion. Liquid Latex models by Yana

Every Tuesday - **F**K Tuesdays!** Margaret & Drew say F**K! Tuesdays.
An eclectic mix of 80s, soul, hip hop, breakbeats and live performances. Rotating DJs include
Jerry Ross, Consuelo, Cyrus, Solar, Jame-O, Sake, & Switch 10pm - 2am • \$5

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\$2 WELL DRINKS
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10/11 GOLDFRAPP SHOW POSTPONED TO 11/29
TICKETS HONORED ON NEW DATE
OR REFUNDS AT PLACE OF PURCHASE

FRI. OCT. 12 • DOORS 8 / SHOW 9 • \$20
SAM BUTERA
AND THE WILDEST
ZOOMA ZOOMA FEATURING **WISE GRIP**

MON. OCT. 15 & TUES. OCT. 16
DOORS 7 / SHOW 8 • \$15
BLONDE REDHEAD
& UNWOUND

THURS. OCT. 18 • 8:30
SF MUSIC AWARDS
www.sfweekly.com/musicawards
SAT. OCT. 20 • DOORS 8 / SHOW 9
\$18 ADVANCE / \$20 DOOR
CHEESEBALLS
NOTORIOUS

TUES. OCT. 23 • DOORS 7 / SHOW 8 • \$20
NICKEL CREEK
GLEN PHILLIPS

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REFUNDS AT PLACE OF PURCHASE

FRI. OCT. 26 • DOORS 8 / SHOW 9 • \$18
LOS AMIGOS
INVISIBLES
DJ FRANKY BOISSY

SUN. NOV. 4 • DOORS 7 / SHOW 8
\$10 ADVANCE / \$12 DOOR • 18 & UP
OURS • COMPLEX

TUES. NOV. 6 • DOORS 7 / SHOW 8 • \$25
GREGG ALLMAN & FRIENDS
JEFFREY GAINES

FRI. NOV. 9 • DOORS 8 / SHOW 9
\$15 ADVANCE / \$16 DOOR
TOMMY CASTRO BAND
BRASS MONKEY BRASS BAND

WELCOMES SUN. NOV. 11
DOORS 7 / SHOW 8 • \$16 ADV. / \$18 DOOR
SPARKLEHORSE

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2 DRINK MINIMUM. 21 & OVER UNLESS OTHERWISE NOTED.
GENERAL ADMISSION. LIMITED SEATING. TICKETS AVAILABLE
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the MAKE-OUT ROOM presents

SUNDAY 10/14
\$8
8:30PM

the Be Good Tanyas
(Vancouver)
Oh Susanna
(Vancouver)
the Ruby Rakes

MONDAY 10/15
\$7
8:30PM

Amy Rigby
(Nashville via NYC)
Tom Heyman
(hereabouts via Montclair, NJ)

SUNDAY 10/21
\$6
8:30PM

Glasstown
The Ebb & Flow

MONDAY 10/22
\$6
8:30PM

Chris Lee
(NYC)
Christina Rosenvinge
(NYC via Spain)
Kelley Stoltz
(SF)

EVERY
THURSDAY
\$5
10:00PM

"shake!"
dj's shortcut, derek d.,
j. boogie and jewels
spinning hip-hop, soul,
funk & reggae

EVERY
FRIDAY
FREE
10:00PM

"sexotica"
dj king coffin
spinning a funky fusion of indian,
middle eastern & latin grooves

PDA Encouraged!

The Make-Out Room is
available for private parties

Always Smoke-free

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photo Sheri Giblin



WEDNESDAY
Salsa w/dj bosco

THURSDAY
bella (dance & grooves)
Ladies Night

FRIDAY
clandestine (grooves)
FREE admission w/AD!!
FRI & SAT

SATURDAY
Spred (organic panic-friendly house)

TUESDAY
posh
(funky downtempo, deep house, cool breaks)

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available for private parties

21 and up

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Soundboutique

FRIDAY, OCTOBER 12
**Jinx Jones & The
KingTones**

SATURDAY, OCTOBER 13
**Billy Midnight w/
Connexion**

TUESDAY, OCTOBER 16
**Mal Sharpe & The Big
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WEST BY GOD
SHADY LADY

Fri. 10/12 \$10*
VINYL • OM

Sat. 10/13 \$10*
WONDERBREAD 5
SOLEMITTE

Mon. 10/15 9pm \$5
BLACK DOG BAND
FEATURING PEANUT DANIELS

Tues. 10/16 \$5
FELONIOUS
COOT DOG PROJECT

Wed. 10/17 \$3
LIQUID FOUNDATION • AMA

Thu. 10/18 \$5
LUCE • EXHAUST

Fri. 10/19 \$10*
ZIGABOO MODELISTE
SHELLY DOTY X-TET

Sat. 10/20 \$5
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MOOD FOOD
9pm

Thurs. 10/11
DIRTY KNOBS
Opening: The Fingers
9:30pm

Fri. 10/12
GREGG'S EGGS
W/ Greg Anton
9:30pm

Sat. 10/13
Closed for Private Party

Sun. 10/14
JULES BROUSSARD
4pm-8pm

Mon. 10/15
NCSA
7-9pm
Open Mic w/
Austin DeLone
9pm

Tues. 10/16
THE KIMREA BAND
9pm
Tix available at ticketweb.com

Happy Hour All Week
Microbrews on tap
\$3.00 M-Sa 12-7pm

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Thurs 10/11 Stinky's Peepshow
Doors 9:30pm / \$6

ROMEO'S DEAD
THE FLIPSIDE
THE NOBODIES
PEEPSHOW - Suzy Ming Gets Married

Fri 10/12 Alcoholocaust Presents
Happy Hour Show 6pm \$3

FLUFF GRRL
ANGRY AMPUTEES
MUTILATED MANNEQUINS
10pm-2am Sixteen Presents

BORDELLO
In The Front Room:
DJ JENNY & OMAR
In The Back Room:
DJ Pandora

Sat 10/13 Black Church Presents
Doors 8:30pm/Show 9:30pm

GAMMERA
WITCH MOUNTAIN
BLUFFING THE HOG
THE GLASS PACKS

Sun 10/14 Rockin' Rewz Presents
Doors 6PM \$10

THREE BAD JACKS
THE CRUEL & UNUSUAL
THE SPOOKS
Lucifer's Hammer Presents

Tues 10/16 **SPEZZO ROTO**
WADSWORTH (Portland)
THE MASS

Coming Soon:
Thur 10/18 - Peepshow: Crosstaps, Load Levelers & Throw Rag
Fri 10/20 - Alcoholocaust Presents:
The Stitches, Neon King Kong
(ex-Le Shok & Teenage Knockouts)
The Pretty Girls (Sacramento),
Radio Reelers
Sun 10/21 - 7th Annual Virgin Queen Contest
Presented by Klubstututekollektive
(For 1st time Drag Queens!)

TIE-DYED TUESDAYS

FEATURING
GRASSHOPPERS

Home grown originals
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**9PM EVERY TUESDAY
IN OCTOBER**
CLUBGALIA
2565 MISSION ST
BETWEEN 21ST AND 22ND STS.
415-970-9777

music
calendar

Friday 12
From page 75

Johnny Nitro Saloon. 9:30pm.
Old 97's, Minibar Fillmore. 9pm, \$15. Also Sat/13.

Annie Sampson Biscuits and Blues. 9pm, \$10.
Vinyl, Om Last Day Saloon. 9pm, \$10.
Carl Weathersby Boom Boom Room. 9:20pm, \$10.

Bay Area
Black Dog Starry Plough. 9:45pm, \$8.
Bombay Crawlers Minnow. 8pm, free.
Heart of Snow, Love Life, Get Hustle Stork Club. 10pm, \$6.
Japonize Elephants Jupiter. 8pm.
Jinx Jones and the KingTones Ivy Room. 9:30pm.
Tang, Roux Blakes. 9:30pm, \$6.
Tributary, Black Rose Port Lite. 9pm, \$5.
Widespread Panic Greek Theatre, Gayley Road and Stadium Rim Way, Berk. (510) 954-0850. 7pm, \$28.75. Also Sat/13 and Sun/14.

Jazz/new music
Bitches Brew Bruno's. 10pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Michael Bluestein Trio Enrico's. 7pm.
Boca do Rio Butterfly. 10pm, free.
Sam Butera Bimbo's 365 Club. 9pm, \$20.
Phillip Crawford, Steve Fowler Duo Carta. 7:30-11:30pm.
East/West Guitar Quartet, Tom Boram-Jerry Lim, Ernesto Diaz-Infante/Bob Marsh At Play, Zeum, 221 Fourth St; 820-3348. 8pm.
Ken Fishler Trio Cobalt Tavern, 1707 Powell; 982-8123. 7-11pm.
Hands On Semble Clarion Music Center, 816 Sacramento; 391-1317. 8pm, \$15.
Gregory James 26 Mix. 8pm, free.
Lab Rats Skip's Tavern. 9pm. Also Sat/13.
Nick Rossi Set Club Deluxe. 9:45pm, \$5.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Ricardo Scalas Argent Hotel, 50 Third St; 974-6400. 8:30pm.
Starlight Orchestra Starlight Room. 8:30pm-12:30am. Featuring Deline Jones and Kent Strand.
Charles Unger Experience with Valencia Les Joulins. 8pm.
Paul Vorn Hagen Quintet Jazz at Pearl's. 9:30pm, free. Also Sat/13.
Paula West Plush Room. 8pm, \$25.

Bay Area
Chris Botti Kimball's East. 8 and 10pm. Also Sat/13 and Sun/14.
Danny Caron Trio Downtown. 8pm.
Marian McPartland Yoshi's. 8 and 10pm, \$22. Through Sun/14.

Folk/world/country
'Bluegrass and Old-Time Music at the Movies' Red Vic, 1727 Haight; 668-3994. 7:15 and 9:25pm. Through Wed/17.
Crónán Plough and Stars. 8pm.
Deepak Ram and Ann Dyer Amrita Yoga, 560 Third St; 247-YOGA. 8pm, \$15.
Jeremy Toback, Garrison Starr Cellar at Johnny Foley's. 9pm.

Bay Area
Lucy Kaplansky, Alice Peacock Freight and Salvage. 8pm, \$18.50. 8pm, \$18.50.
Ustad Aahish Khan, Pandit Swapan Chaudhuri St. John's Presbyterian Church, 2727 College, Berk; (415) 454-6264. 7:30pm, \$8-20.

Dance clubs
Assimilate 2001 Cat Club. 9:30pm-3am. With DJs Damon and Viper.
Ballroom Dance Party Metronome Ballroom. 9pm-midnight, \$9-15. Ballroom-dance lessons.
Bohemia Bar 1624 California; 474-6968. 10pm-2am, \$10. Hip-hop with DJ Qwest.
Butterfly 6:30pm, free. With DJ Soulsalaam.

Continued on page 80

The Endup's T-Dance

Every Sunday @ 6am

ENDUP

SUNDAY T-DANCE

401 6th Street @ Harrison 415.357.0827 theendup.com 21&up w/id

Red Devil Lounge

Wed. 10/10
Interstellar Soul Movement

Thurs. 10/11
Ten Mile Tide w/ 2nd Set

Fri. 10/12 & Sat. 10/13
Red Devil Lounge 4 Yr. Anniversary Party
Featuring the music of Ashtown w/ Chris Clouse **
(Ashtown will be recording a live album) **

Tues. 10/16
Soul & Modus

Upcoming:
10/20 **Feed The Kitty** w/ Sidelines (cd release party)
10/31 **A Reggae Halloween @ The Devil w/ Dub Rebels**

1695 Polk @ Clay Club 415.921.1695
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SATURDAY, OCT. 27 • SUNDAY, OCT. 28
\$50 • \$40 • \$35

WEDNESDAY, OCT. 31
HALLOWEEN SHOW ONLY IS \$60 • \$50 • \$45

TICKETS AVAILABLE IN PERSON AT SLIM'S BOX OFFICE, BY FAX, OR BY TICKETS.COM
INFO: 415-255-0333

TEMP EST

FRIDAY OCT 12 DOOR @ 9PM

PLANET ORANGE
AMPSEX
FLOOD

SAT OCT 13 DOOR @ 9PM

TOM JONESING
(TOM JONES TRIBUTE)

CHARLIE MIRANDA
EXPERIENCE
(JIMI HENDRIX TRIBUTE)

FRIDAY OCT 19 DOOR @ 9PM

NO GUN GO
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EXTRA GHOST
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HAPPY HOUR
M-F 5 to 9

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PIER
23

Wednesday, Oct 10
SALSA DANCE CLASS
WITH RON 8:30pm
ORQUESTA SOROA 10pm

Thursday, Oct 11
THE JAZZ KNIGHTS
FEATURING ROBERT
STEWART 10pm

Friday, Oct 12
JOEL DORHAM
LATIN JAZZ 10pm

Saturday, Oct 6
ROOT AWAKENING
W/ ASHEEBA 10pm

Saturday, Oct 13
SISTER I LIVE
REGGAE 10pm

Sunday, Oct 14
CHARLES MCNEAL
& COMBUSTION 5-9pm
On the Embarcadero, SF
415-362-5125



THURSDAY OCTOBER 11TH
SPECIAL EVENT

WYATT
EARP
CASA DEL SOUL, DENVER
CHRIS LUM
MOULTON STUDIOS

THURSDAY OCTOBER 25TH

JONATHAN
ULYSSES

SPACE, IBIZA

KIT KAT CHALLENGES THE PUNK TO NEW HEIGHTS EVERY THURSDAY AT THE END UP
6TH & HARRISON, 10PM. FREE B4 11PM. STRONG UNTIL 4:20. \$12. SPECIAL EVENTS EXCLUDED



14⁹⁸
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(Diary of a Dragon Lady)

Includes

"I Remember Everything"

"Art is a way of survival. With this album, I present to you my metronome, my menu, my blueprint for a sunrise." Yoko Ono



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fridays

dusk til dawn entertainment presents

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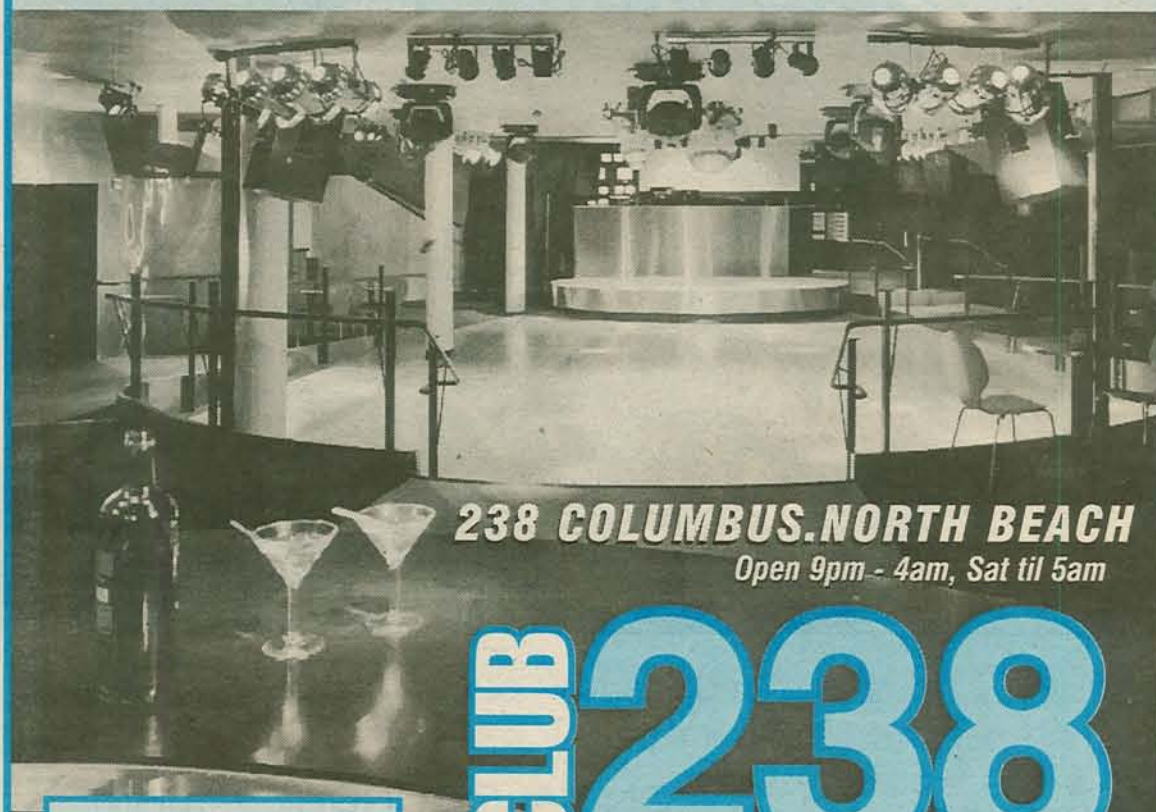
with djs kevin armstrong,
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saturdays

"238
presents"

dj midimack spins a smooth
blend of funk infused grooves

FREE B4 MIDNITE W/ THIS AD



238 COLUMBUS, NORTH BEACH

Open 9pm - 4am, Sat til 5am

CLUB 238

clubvibes.com
WHERE DO YOU WANT TO GO TONIGHT?

Check clubvibes.com for upcoming sat night events

Friday 12

From page 78

Candy Sacrifice 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.

Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.

Club Nzinga El Rio. 9pm, \$7. Jose Ruiz spins world beat.

D:code DNA Lounge. 10pm, \$15. Breaks,

electro, and drum 'n' bass.

Debaser 9pm-2am, \$5. Glam rock and Brit-pop with DJs Shindog, Tim, Luna, and Bishop.

Deeper House Fuse. 10pm-2am. With David and guests.

Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.

Funky Fridays Nickie's BBQ. 9pm, \$7. Wisdom and Cyrus spin funk and soul.

Future Fridays Maritime Hall Lounge, 375

First; 281-0777. 9pm-2am, \$10-15. Trance.

Girl Friday The Stud. 10pm-3am, \$6. '80s dance music and hip-hop.

Glitter Glas Kat. 9:30pm-2am. Soul and deep house.

Hai Karate Hush Hush Lounge. 9pm-2am, \$5. With Neel N. Kizmiaz and Claire Ahll.

Imperial Dub Club Six. 10pm, \$12. Dance party.

Johnny Foley's 9pm. With DJ Ken Louie.

Musical Chairs 330 Ritch. 6pm, free. '80s

funk and soul with DJs T-Love, Dan, and guests.

New Noise The Top. 7:30-9:30pm. Jamaican music. 9:30pm-2am, \$5. House and techno.

Nikita Ten 15 Folsom. 10pm, \$15.

Offline! 26 Mix. 10pm. Funk with DJ Ian Raikow.

Oxygen Bar 9pm. With Pattycakes and Benwa.

Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.

Sabor! 2526 Mission; 401-0810. 9pm-2am, free. Downtempo grooves, Latin jazz,

lounge, soul, and dub with DJ Nile.

Satellite Light 5-10pm, \$4. Techno happy hour with Kyles, Chameleon, and Brian Cox. 10pm-2am, \$5. With residents Scott Carrelli and John Schiffer and guests.

Sexotica Make-Out Room. 10pm, free. Indian, Middle Eastern, and Latin grooves with DJ King Coffin.

Sojourn Rohan Lounge. 9pm-1am. Progressive house and beats with residents Ted Shred and Fred.

Square Ruby Skye. 9pm-3am. House music.

Step An Sabin 10pm-2am, \$5. U.K. garage and 2 step with DJs John Paul, Enzyme, Dom Some, and guests.

Sweet Blind Tiger 10pm-2am, \$5. With Norman Stradley and Sherif.

Thump Radio Space 550. 10pm, \$20. With Infected Mushroom.

Tight Sno-Drift 10pm-4:30am. Hip-hop and downtempo with DJs Seven, Sol, and guest Alton Miller.

Twice as Nice 111 Minna Gallery. 5:30-9pm. With residents Jason Fluid and Maneesh the Twister. 10pm-2am. With DJs Tomas, Tom Thump, and Cool Chris.

Vision Amnesia. 8:30pm, \$5. House, breaks, and techno with rrrus, the Polar Bear, and special guests.

Zami The Stud. 9pm-3am, \$10. A lesbian dance club featuring House, salsa, merengue, dancehall, and reggae with DJs Olga T., La Coqui, and Black.

saturday 13

Rock/blues/hip-hop

Audio Crush, No Regrets, Burnside, Belabor Kimo's. 9pm.

Chris Cain Biscuits and Blues. 9pm, \$15.

Dead Moon, Lost Goat, Lost Kids Bottom of the Hill. 10pm, \$8. See 8 Days a Week, page 68.

DJ Logic and Project Logic, Bull frog featuring Kid Koala Great American Music Hall. 9pm, \$14.

Flying Without Instruments, Bohica Goat Hall, 400 Missouri; 431-1907. 8pm, \$10.

Curtis Lawson Saloon. 9:30pm.

Edna Love and the Lovetoys Blue Lamp. 7pm.

Lulu and the Atomics Ireland's 32. 9pm.

Andre Nickatina, Cityside Crew, Equipto Covered Wagon Saloon. 9pm, \$8-10.

Old 97's, Minibar Fillmore. 9pm, \$20.

Saturn V Mad Dog in the Fog. 10pm, free.

Los Straitjackets with Big Sandy Slim's. 9pm, \$15.

Sugarpie Desanto Boom Boom Room. 9:20pm.

Tantrums, 78RPMs, Gentlemen Callers, Gentleman Jim and the Lil Bastards Cafe du Nord. 9pm, \$8.

Weak Johnny Foley's. 9pm.

Wonderbread 5, Solemite Last Day Saloon. 9pm, \$8.

Dave Workman Saloon. 4-8pm.

Bay Area

Alien Lovestock, Brian Kenney Fresno Starry Plough. 9:45pm, \$6.

Billy Midnight and the Chlorine Cowboys, Conextion Ivy Room. 9:30pm.

Daniel Castro The Minnow. 9:30pm, \$5.

Cole Valley Ramblers Cato's Ale House. 6-9pm, free.

J Dogs Jupiter. 8pm.

Three Day Stubble, Coach Whips, Zmrzlina, Gay Barbarians Stork Club. 10pm, \$7.

Widespread Panic Greek Theatre, Gayley Road and Stadium Rim Way, Berk; (510) 954-0850. 7pm, \$28.75.

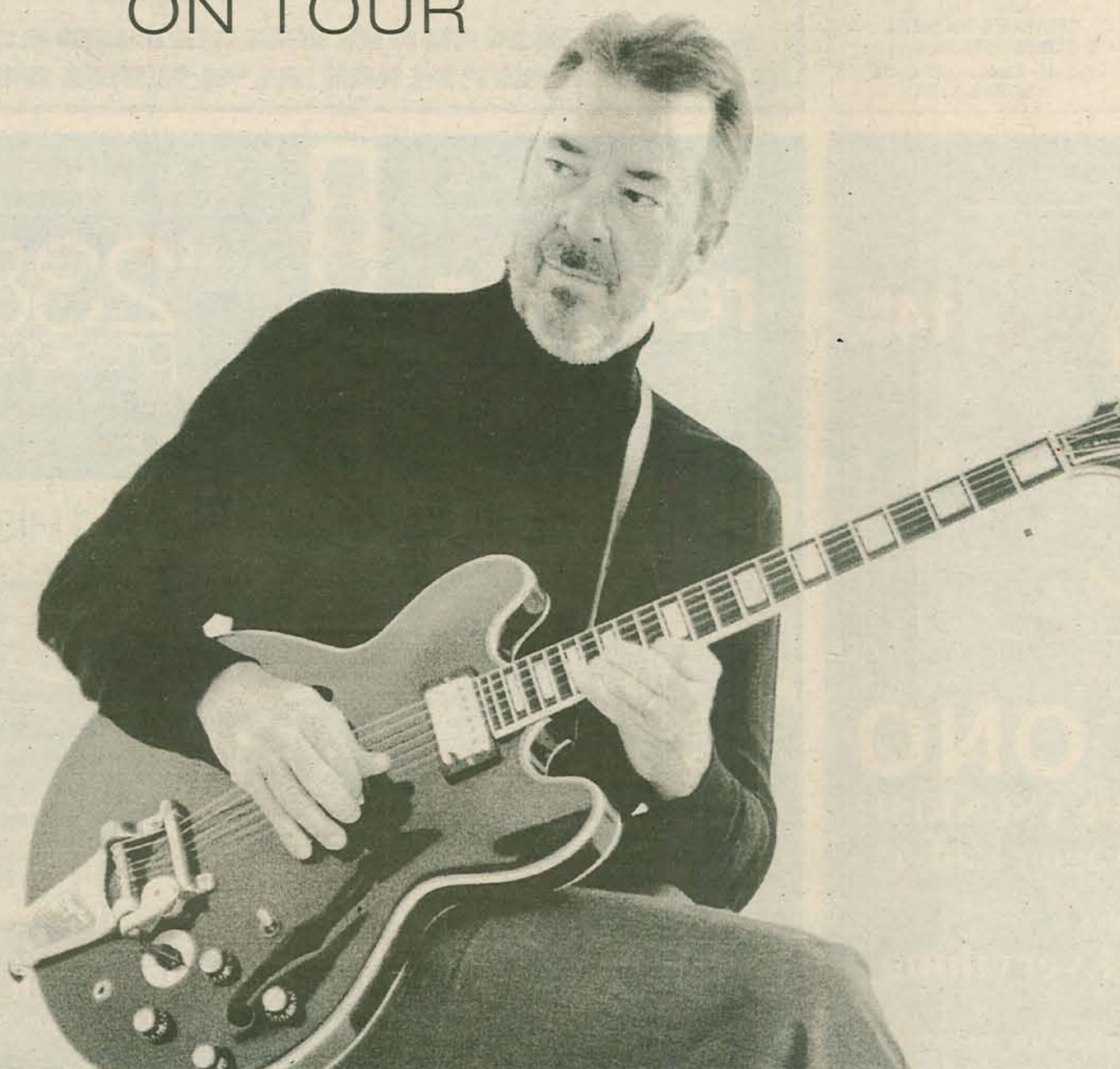
Jazz/new music

Patricia Barber Noe Valley Ministry. 7:30 and 9:30pm, \$20. See 8 Days a Week, page 68.

Bitches Brew Elbo Room. 10pm, \$6.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Continued on page 83

BOZ SCAGGS
ON TOUR

FRIDAY • NOVEMBER 16

DOORS 6:30PM • SHOW 8:00PM

THE WARFIELD

SAN FRANCISCO

ON SALE SUNDAY • 10AM

Get Tickets At CC.COM

Tickets available on-line at ticketmaster.com and at all **ticketmaster** outlets, including Tower Records, Warehouse Music, Ritmo Latino and select Rite Aid stores.

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All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Eight ticket limit per person. Produced by Clear Channel Entertainment.

LOST IN SPACE

San Francisco's Premier Halloween Event

A HOLLYWOOD THEATRICAL PRODUCTION®

2 EVENTS:

SATURDAY, OCTOBER 27

with **DAVID COLEMAN & SEN SEI**
featuring the Ruby Skye Costume Contest!
AWESOME GIVEAWAYS all night!!

\$25 tickets available at Ruby Skye & at www.ticketweb.com

WEDNESDAY, OCTOBER 31

2ND SUNDAY Presents
HALLOWEEN NIGHT OCT 31st
featuring

MARK FARINA

\$15 advance at www.ticketweb.com



**OVER
\$8000 in
CASH AND
PRIZES**

1ST PRIZE

An Exotic Cruise for 2 to Mexico
plus \$1,000 in cash

2ND PRIZE

Squaw Valley Getaway Ski package
(lodging & lift passes)

3RD PRIZE

Night of Indulgence at RUBY SKYE
Includes: V.I.P. suite for 10,
Limo to & from (up to 100 miles
roundtrip), & \$300 bar tab

Gratuities not included

**Costume contest ONLY on
Saturday, October 27th**

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Ruby Skye



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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

**music
calendar**

Saturday 13

From page 80

Compomicro-Dexall, Spezza Rotto The Lab, 2948 16th St; 864-8855. 9pm, \$7-10.
Josh Jones Quartet Butterfly. 10pm, free.
Lab Rats Skip's Tavern. 9pm.
Michael LaMacchia Trio Cobalt Tavern, 1707 Powell; 982-8123. 7:30-11:30pm.
Andrew Levy's Buttermilk Channel Atlas Cafe. 4pm.
Al Marshall Trio Argent Hotel, 50 Third St; 974-6400. 8:30pm.
Omayya Bruno's. 10pm.
Ronald Wilson Quintet Les Joulins. 8pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Walter Savage Enrico's. 7pm.
Mitch Schrif/Bob Camp Duo Carta. 7:30-11:30pm.
Paul Vorn Hagen Quintet Jazz at Pearl's. 9:30pm, free.
Paula West Plush Room. 8 and 10:30pm, \$25.

Bay Area

Greg Bendian's Interzone Tuva Space, 3192 Adeline, Berk; (510) 655-9755. 8pm, \$10.
Chris Botti Kimball's East. 8 and 10pm. Also Sun/14.
Hermann Buhler, Matt Ingalls, Phillip Green-lief, Moe!, Wind Trio of Alphaville 21 Grand, 21 Grand, Oakl; (510) 444-7263. 8pm, \$6-10.
Marian McPartland Yoshi's. 8 and 10pm, \$22. Through Sun/14.
Harvey Wainapel Downtown. 8pm.

Folk/world/country

'Bluegrass and Old-Time Music at the Movies' Red Vic, 1727 Haight; 668-3994. 7:15 and 9:25pm. Through Wed/17.
Calamity and Main Plough and Stars. 8pm.
Big Lou, Accordion Princess Amoeba Music. 2pm, free.
Tumbleweed Bazaar Cafe, 5927 California; 831-5620. 7pm, free.

Bay Area

Jackeline Rago and the Venezuelan Music Project La Peña Cultural Center. 8:30pm, \$14.
Mike Seeger Freight and Salvage. 8pm, \$18.50.

Dance clubs

Backflip 9:30pm, \$10. House music with Sunil and Mike.
Backstreet Space 550. 10pm, \$15. A dance party for women with resident DJs.
Bay'siks The Top. 7pm-10pm. With J Falcone, John Paul, Fiction, Dom Some, and Enzyme.
Beat Salad Laszlo. 8pm-2am. With DJ Kenni.
Bohemia Bar 1624 California; 474-6968. 10pm-2am, \$10. House, hip-hop, and '80s music with Eddy.
Bottom Heavy The Top. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.
Butterfly 6:30pm, free. With DJ Label.
Cellar at Johnny Foley's 9pm. Dance party with DJ Neo.
Cheetah Cellar. 9:30pm-2am. Dance music with Jerry Ross, Mind Motion, and others.
Club Six 9:30pm, \$6. With Anita Lofton and guests Sharon Buck and Gregory.
Eklektic Cat Club. 10pm-3am. Drum 'n' bass with residents and guests.
Elsewhere Galaxy Club. 8pm-2am, \$5. With Nikola, Ben Davis, and Ian Scalzo.
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
Flava Storyville. 10pm, \$8-10. Hip-hop with rotating residents.
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
New Conception Hush Hush Lounge. 10pm-2am, \$5. Afro-Latin, Samba soul, funk, and beatbox with DJs Vinnie Esparza and Soulsalaam.
111 Minna Gallery 10pm. Etienne de Crecy and Gabriel Rene perform.

Continued on page 84

**Movida
Lounge**



RE-LUX-ATION

Lower Haight
in the City's
4pm to close.
7 days a week.
good people. music. food. drink.

200 Fillmore Lower Haight
San Francisco 415.934.8637



butterfly

Wed. 10/10
blair jazz project
6:30-9:30pm
special promotion w/
ben graves
\$5 cover after 10pm
10-1am

Thurs. 10/11
dj so much soul
6:30-9:30pm
blue & tan trio
10-1am

Fri. 10/12
dj soulsalaam
6:30-9:30pm
boca do rio
10-1am

Sat. 10/13
dj label
6:30-9:30pm
josh jones quartet
10-1am

Tues. 10/16
sami kaneda
6:30-9:30pm
time out
with dj tom thump
10-1am

Serving Pacific Rim Cuisine
Late Night Dining

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BOMB'S AWAY!

THE
SUNDAY BEST OF OCT.14
BOTH WORLDS PARTY

FEATURING SEPERATE VENUES FOR MEN AND WOMEN.

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EXECUTIVE CHEF
THOMAS HOGAN

FEATURING The
28 oz. T-Bone Steak

Serving Until Midnight
Tuesday-Saturday
R.S.V.P.
Appropriate Dress Required

BEAUTIFUL
WOMEN

Fri. Oct.12
Sat. Oct.13

PATRIOTIC DRINK SPECIALS

FABULOUS
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100 BEAUTIFUL
SHOWGIRLS!
Open 6pm Until
2am Daily

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hottest new club in SF
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(AT MONTGOMERY)

NEW WAVE CITY
THE FIRST & FOREMOST ROAMING 80s DANCE PARTY

new order

CD release party
Dance to New Order & more New Wave

Sat Oct 13th
King Street Garage, 174 King, SF
9pm-3am DJ's Shindog & Skip
21+ w/d \$5 til 10pm / \$10 after

Win New Order & Joy Division music:
• GET READY (1st new CD in 8 years)
• New Order promo only hits CD
• GRAND PRIZE: New Order CD catalog,
+ Joy Division complete four CD box set!
courtesy of WEA / Warner Bros - Rhino

415/675-LOVE www.newwavecity.com

STORYVILLE

WED 10/10
THE VILLE
HIP HOP, R&B, REGGAE, DANCEHALL WITH DJ'S SCOTTY FOX,
DEREK D, SHIROCK, YB, ZOE & IDA \$5/10PM

THURS 10/11
BIG TAKEOVER AND GIANT SWING
REGGAE ROOM: JAH YZER, DUE DOLE AND TYR
HIP HOP ROOM: TED SHIRO, TOP DILL, TAKA,
COSMOPOL & DJ QUEST FROM LYE FRANK
OPEN FOR DINNER & COCKTAILS AT 7PM
PLEASE EMAIL US TO BE PUT ON OUR GUESTLIST \$10/10PM

FRI 10/12
TRUE SKOOL
WITH LIVE PERFORMANCE BY ZOM L
WITH DJ'S REM THE YONK, ARCHERLOGIST,
JAH YZER, TRACE, COCKROACH & COOP VILLE
INFO AT WWW.TRUE-SKOOL.ORG \$10/9PM

SAT 10/13
DINNER AND COCKTAILS WITH
TRANSMISSION TRIO FREE / 7PM
THE FLAVA!
A ROTATION OF THE CITY'S BEST HIP HOP DJ'S
FEATURING TED SHIRO, YAN DOG, YOSHITO & SPECIAL GUEST
PLEASE EMAIL US TO BE PUT ON OUR GUESTLIST \$10/10PM

TUE 10/16
SOUL POWER
NEW R&B, CLASSIC SOUL, OLD SCHOOL HIP HOP
WITH DJ'S TONGA, KID, DEREK D, LLOYD & MARLE \$5/10PM

CLUB TONIGHT - MEMBERSHIP AVAILABLE FOR PRIZES (PHYS 415.441.751)
1751 FULTON ST.
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THE Monkey Club

Industry Night
Mondays
Fernet Special
\$2 shots

dine
lounge
dj's

2730 21st St. @ Bryant
415.647.2144
monkeyclub.net

music calendar

Saturday 13

From page 83

Outernational 26 Mix. 10pm-2am, \$5. DJs Millhouse and Mark Dean spin disco, tribal, and progressive music.

Oxygen Bar 9pm-2am, free. Breaks, house, and acid beats with DJ Rick Lara.

Peach Kelly's Mission Rock 9pm. Dance party.

Wow! A Cocktail Lounge 9pm, \$3. House music with Fadian and Sutate.

Red Melon DNA Lounge 10pm-4am, \$15. House, tech house, deep house, and breaks.

Remedy Big Heart City 9pm-4am. House, soul, and R&B with residents.

Royale 10pm-2am, free. With Zatch, DJ Cyruss, and Toph One.

San Francisco Butter 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.

Seoul-phisticated Rohan Lounge 9pm-1am. Dub and rare grooves with DJ Choe.

Sound Factory 9:30-10:30pm. Happy hour.

Stone Soul Saturday Nickie's BBQ 9pm-2am. Kevin and George spin disco, funk, and soul.

Strawberry Endup 10pm-4am, \$10. Hip-hop with Kuttin Kandi, J-Boogie, DJ Black, and Toph One.

Subzero Saturdays Sno-Drift 10pm-4:30am, \$5-20. With residents Sean Ferguson, rotating DJs, and guest Onionz.

Supastar Sacrifice 10pm-2am, \$5. With local DJs.

Swing Dance Party Metronome Ballroom 9pm-midnight, \$9-15. Swing dance lessons and dance party.

Texture Glas Kat 9:30pm-3am. House, classic soul, urban grooves, and '70s and '80s retro funk with residents.

Unidy.com's Playhouse Fuse 10pm-2am. With Pablo Picasso and Andrew.

Universe Club Townsend 9:30pm-7am, \$14. House music.

Vehicle An Sibin 6:30pm-2am, \$5. Techno with Raph1, Dave Aju, the Tourist, and Wrong?.

Sunday 14

Rock/blues/hip-hop

'Blues Jam' Blue Lamp. 9:30pm, free. Kentucky Slim hosts.

Blues Power Saloon 4-8pm.

Brass Monkey Brass Band with the Project Boom Boom Room 9:20pm, \$4.

Johnny Dilks and His Visitation Valley Boys Bruno's. 9pm.

Ben Folds, Citizen Cope Fillmore. 8pm, \$22.50.

Hard Place D Hush Hush Lounge 9pm, \$4.

Regi Harvey's Blues Jam, Thunder Blue Skip's Tavern 5-10pm.

'Latino Fiesta 2001' Civic Center Plaza, Larkin at Grove; www.latinbayarea.com. 11am-6pm, \$2-5. Featuring San Quinn, Raza Rhythm, City Side Crew, Latinismo DJs, DJ Leroy Bermudez, Banda Perla Azul, Grupo Arias, Reyna Santillan, Banda Joven, Mariachi Mexicanismo, DJ Luis Caballero, Cana Roja, Orquesta Cimmaron, Orquesta Caliente, and DJ Tony O.

Kathy Lemons and Johnny Ace Band Biscuits and Blues. 8:30pm, \$5.

Neurohumors, Delfino Voodoo Lounge. 8:30pm, \$5.

Johnny Nitro Saloon 9:30pm.

Sparta, Lovelightshine Slim's 8pm, \$8.

'2001 ITF Championships' Maritime Hall. 7pm, \$15.

Witch Mountain, Glass Pack Kimo's 9pm, \$5.

Bay Area

Ted Ekman Blakes 9:30pm, \$5.

Katherine Sawyer and Stev Ohanis, Angelique X, Lisa Hayle, Skie Bender, Jayde 21 Grand, 21 Grand, Oakl (510) 444-7263. 8pm, \$5-10.

Widespread Panic Greek Theatre, Gayley Road and Stadium Rim Way, Berk; (510) 954-0850. 3pm, \$28.75.

Continued on page 87

982 MARKET ST. SAN FRANCISCO
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THE WARFIELD
NIGHTCLUB • RESTAURANT • BAR

MGD
GENUINE DRAFT

incubus

with special guest
onesidezero

2ND SHOW ADDED!

November 19 - SOLD OUT!!!
November 20 doors 7 show 8

JAPANESE RESTAURANT & WORLD CLASS JAZZ HOUSE
Yoshi's
Open for Lunch & Dinner Daily
All Shows at 8 & 10PM
Except Sunday 2PM & 8PM

WED 10/10
MARIAN McPARTLAND
Legendary Pianist & Host of NPR's Piano Jazz!
Senior Discount!

THRU SUN 10/14
Bay Area Guitarist! CD Release Concert!
DAVE CREAMER QUARTET

TUE 10/16
THRU SUN 10/21
Master Pianist is Back!
AHMAD JAMAL

MON 10/22
Jazz in Flight Presents
STEVE HECKMAN QUARTET

TUE 10/23 & WED 10/24
Dave Weckl Band

THU 10/25
THRU SUN 10/28
Hiroshima

MON 10/29
MIKE VAX JAZZ ORCHESTRA
WITH CAMI THOMPSON

TUE 10/30 & WED 10/31
From Cuba!
Bamboleo
Halloween Dance Party! Dance Floor Open!

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(510) 238-9200 or www.yoshis.com
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Get Tickets At **CC.COM**

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All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Eight ticket limit per person. A Clear Channel Event.



THE FILLMORE

1805 GEARY (AT FILLMORE), SAN FRANCISCO
SHOW INFO: 415-346-6000
www.thefillmore.com



ben folds

+ special guest **Citizen Cope**

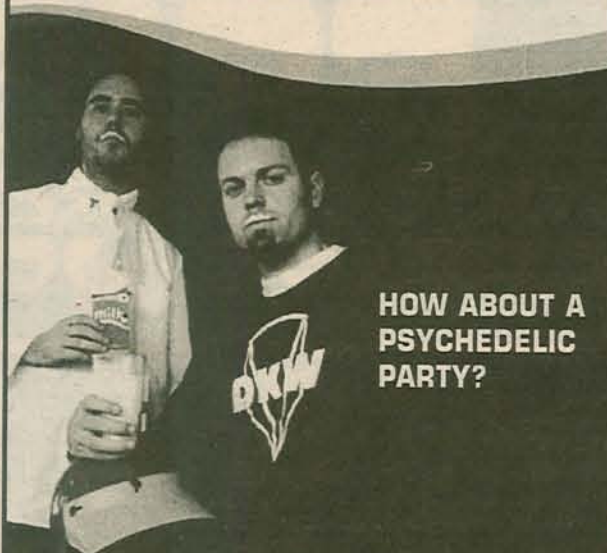
**THIS
SUNDAY!**

OCTOBER 14TH

DOORS 7 - SHOW 8

DJ SHADOW ★ CUT CHEMIST PRODUCT PLACEMENT

WITH SPECIAL GUESTS **SHORKUT AND Z-TRIP**



HOW ABOUT A
PSYCHEDELIC
PARTY?

OCTOBER 17

doors 7pm - show 8pm

THE WATERBOYS A ROCK IN THE WEARY LAND

+ SPECIAL GUEST

*Tom
McRae*



**2ND SHOW
ADDED!**

Thursday, October 18

Friday, October 19

doors 7 : show 8



**JOE STRUMMER
& THE MESCALEROS**

OCTOBER 20

doors 8 / show 9

stephen malkmus & the jicks

+ special guest *the standard*

october 21

doors 7 / show 8

**STEREO
LAB**

+ special guest
FUGU

october 22 & 23

doors 7 / show 8



www.stereolabonline.com
www.stereolab.co.uk

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NEW YEAR'S EVE SHOWS!

PHIL LESS AND FRIENDS

ROB BARRACO/WARREN HAYNES
JIMMY HERRING/JOHN MOLO



WITH SPECIAL GUESTS
SUNDAY DECEMBER 30TH

RATDOG

MONDAY DECEMBER 31ST NEW YEAR'S EVE

RATDOG THE DEREK TRUCKS BAND
CRUSADER RABBIT STEALTH BAND

HENRY J. KAISER AUDITORIUM OAKLAND

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Eight ticket limit per person. Produced by Clear Channel Entertainment.

PHOTOS: TOM LAMAR ©2001

Sunday 14

From page 84

Jazz/new music

Greg Bendian's *Interzone Cafe du Nord*. 10pm, \$7. Featuring Nels and Alex Cline. Dixieland Syncopators *Les Joulins*. 8pm. Walter Earl Trio and the In Crowd *Enrico's*. 1-4pm. Eliot Fish, Paula Robinson *Herbst Theatre*, 401 Van Ness; 392-4400. 7pm, \$25-36. Ezra Gale Quartet *Albion*, 3139 16th St; 552-8558. 6pm. Mike Greensill and friends *Moose's*. 7:30pm. Jeanne Hoffman *Moose's*. 12:30pm. J. Johnson *Club Deluxe*. 9pm, free. Love Motel Jazz Quintet *Rasselas Jazz Club*. 6pm. Maria Marquez *Old First Church*. 5pm, free. Dmitri Matheny, Darrell Grant with Del Sol String Quartet *Noe Valley Ministry*. 5pm, \$25. Jason Myers Trio *Houston's*, 1800 Montgomery; 392-9280. 6pm. Opie Bellas *Top of the Mark*. 8:30pm, \$8. Tony Saunders' Jazz Trio *John's Grill*, 63 Ellis; 986-0069. 6:30-10pm. Mitch Schrift and Bob Camp Duo *Carta*. 7-10pm. Tom Shaw *Carta*. 11am-2pm. Eric Shifrin *Enrico's*. 7-10pm. Trio Aurizon, Noertker's Moxie Musicians *Union Hall*, 116 Ninth St; 905-4425. 7:30pm, \$8-10. Paula West *Plush Room*. 5pm, \$25. 'Yo Miles!' *Great American Music Hall*. 8pm, \$20. See 8 Days a Week, page 68.

Bay Area

Chris Botti *Kimball's East*. 5 and 8pm. Philip Gelb/Matthew Sperry Duet *World Grounds Cafe*, 3726 MacArthur Blvd, Oak; (510) 482-2933. 5pm. Carol Genetti with Bob Marsh, Pithot *Tuva Space*, 3192 Adeline, Berk; (510) 649-8744. 8pm, \$4.99-9.99. Frank Martin Band *Jazzschool/La Note*, 2377 Shattuck, Berk; (510) 845-5373. 4:30pm, \$6-12. Marian McPartland *Yoshi's*. 2 and 8pm, \$5-22. Anton Schwartz *Cato's Ale House*. 6-9pm, free. Synchronicity *Julia Morgan Center for the Arts*, 2640 College, Berk; (925) 798-1300. 2pm, \$5-10.

Folk/world/country

Arte y Compás *Timo's Restaurant*, 842 Valencia; 647-0558. 7:30 and 9pm. Traditional music and dance from Andalucia, Southern Spain. Be Good Tanyas, Oh Susanna, Ruby Rakes *Make-Out Room*. 8:30pm, \$8. 'Bluegrass and Old-Time Music at the Movies' *Red Vic*, 1727 Haight; 668-3994. 7:15 and 9:25pm. Through Wed/17. Eliot Fisk, Paula Robison *Herbst Theatre*, 401 Van Ness; 392-4400. 7pm, \$25-36. Tony McMahon *Johnny Foley's*. 9pm. Seisiún *Plough and Stars*. 8pm. With Jack Gilder, Kevin Bernhagen, and Richard Mandel.

Bay Area

Jennifer Berezan *La Peña Cultural Center*. 7pm, \$17. Bill Staines *Freight and Salvage*. 8pm, \$17.50.

Dance clubs

Barefoot Boogie *Rhythm and Motion*, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Free-style dancing. Be Down *Sundays Last Day Saloon*. 9pm, free. With DJs Bowfinger and Mayhem. Bionic *The Top*. 10pm-2am. With Solar, Mark E. Quark, and Iz. Brainwash *5-8pm*. Turtle spins drum 'n' bass. Broadway Studios *9pm*. Argentine tango. Dance lesson at 7pm. Club Havana *Jelly's*. 4pm, \$7. Latin music.

Continued on page 88

THE FILLMORE

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TOMORROW! THURSDAY, OCTOBER 11
DOORS 7/SHOW 8PM • \$25.00

MIDNIGHT OIL
WILL HOGE

THIS WEEKEND! FRIDAY, OCTOBER 12
SATURDAY, OCTOBER 13
DOORS 8/SHOW 9PM • \$20.00

OLD 97'S
MINIBAR

THIS SUNDAY! SUNDAY, OCTOBER 14
DOORS 7/SHOW 8PM • \$22.50

BEN FOLDS
CITIZEN COPE

WEDNESDAY, OCTOBER 17
DOORS 7/SHOW 8PM • \$25.00

DJ SHADOW & CUT CHEMIST

SHORKUT
Z-TRIP

THE PRODUCT PLACEMENT TOUR

THURSDAY, OCTOBER 18
FRIDAY, OCTOBER 19
DOORS 7/SHOW 8PM • \$25.00

THE WATERBOYS
TOM McRAE

SATURDAY, OCTOBER 20
DOORS 8/SHOW 9PM • \$27.50

JOE STRUMMER & THE MESCALEROS

SUNDAY, OCTOBER 21
DOORS 7/SHOW 8PM • \$25.00

STEPHEN MALKMUS & THE JICKS
THE STANDARD

MONDAY, OCTOBER 22
TUESDAY, OCTOBER 23
DOORS 7/SHOW 8PM • \$21.00

STEREOLAB
FUGU

THURSDAY, OCTOBER 25
DOORS 7/SHOW 8PM • \$20.00

SMASH MOUTH
LEROY

FRIDAY, OCTOBER 26
DOORS 8/SHOW 9PM • \$20.00

"HARVEST BALL" THE TRICHROMES

FEATURING BILLY KREUTZMAN, NEAL SCHON, IRA WALKER, RALPH WOODSON & SY KLOPPS

PLUS RARE SCREENING OF GRATEFUL DEAD'S "SUNSHINE DAYDREAM"

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SATURDAY, OCTOBER 27
DOORS 8/SHOW 9PM • \$20

OZOMATLI
QUEZAL

THURSDAY, NOVEMBER 1
DOORS 7/SHOW 8PM • \$15.00

KITTIE
DRY KILL LOGIC
ILL NIÑO
MIND WAR SYMPHONY

FRIDAY, NOVEMBER 2
SATURDAY, NOVEMBER 3
DOORS 8/SHOW 9PM • \$17.50

SOUND TRIBE
SECTOR 9

SUNDAY, NOVEMBER 4
DOORS 7/SHOW 8PM • \$28.50

AN EVENING WITH
QUEENSRÛCHE

MONDAY, NOVEMBER 5
DOORS 7/SHOW 8PM • \$20.00

BETA BAND

WEDNESDAY, NOVEMBER 7
DOORS 7/SHOW 8PM • \$12.50

THE BOUNCING SOULS
FLOGGING MOLLY
ONE MAN ARMY
MADCAP

FRIDAY, NOVEMBER 9
SATURDAY, NOVEMBER 10
DOORS 8/SHOW 9PM • \$18.50

YONDER MOUNTAIN
STRING BAND

SUNDAY, NOVEMBER 11
DOORS 7/SHOW 8PM • \$20

SPIRITUALIZED

FRIDAY, NOVEMBER 16
SATURDAY, NOVEMBER 17
DOORS 8/SHOW 9PM • \$26.50

FEMI KUTI

FRIDAY, NOVEMBER 23
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DOORS 8/SHOW 9PM • \$18.50

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TOMORROW! THURSDAY, OCTOBER 11
DOORS 7/SHOW 8

TESLA

All 5 Original Members

PLUS DAVID FAIR & MARSHALL COLEMAN

\$25.00 MAIN FLOOR & BALCONY

ON SALE TODAY AT 10AM! FRIDAY, OCTOBER 12
DOORS 7/SHOW 8

THE BLUEPRINT
LOUNGE TOUR
JAY-Z & ROCA
FELLA FAMILY
FEATURING JAY-Z
MEMPHIS BLEEK & BEANIE SIGEL
WILD 949

\$45.00 MAIN FLOOR & \$30.00 BALCONY

THIS WEEK! TUESDAY, OCTOBER 16
DOORS 6:30/SHOW 8

Ray Davies
the original
Storyteller
returns

\$30.00 MAIN FLOOR (SEATED) / \$25.00 BALCONY

SATURDAY, OCTOBER 20 DOORS 7/SHOW 8

Dar Williams

\$27.50 MAIN FLOOR / \$22.50 BALCONY

TUESDAY, OCTOBER 23 DOORS 7/SHOW 8

LIFEHOUSE

special guests The Calling and michelle branch

\$19.50 MAIN FLOOR & BALCONY

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WEDNESDAY, OCTOBER 24 DOORS 7/SHOW 8

Orbital
In Concert

\$30.00 GENERAL ADMISSION

MONDAY, OCTOBER 29 DOORS 7/SHOW 8

FOCUS
Live

\$25.00 MAIN FLOOR & BALCONY

FRIDAY, NOVEMBER 2 DOORS 7/SHOW 8

FUEL
Nescafe Java Jam
also appearing November 1 at The Event Center at San Jose State!

\$20.00 MAIN FLOOR & BALCONY

SATURDAY, NOVEMBER 3 DOORS 7/SHOW 8

FROM CUBA WITH LOVE

Providing Support & Solidarity Through Music & Culture
DIRECT FROM CUBA

Los Van Van orquesta
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\$38 MAIN FLOOR / \$32 LOWER BALCONY / \$28 TOP BALCONY

FRIDAY, NOVEMBER 9 DOORS 7/SHOW 8

GOLDENEAR Real Big Feet

ON TOUR NOW!

\$20.00 MAIN FLOOR & BALCONY

2ND SHOW ADDED! TUESDAY, NOVEMBER 20
DOORS 7/SHOW 8

incubus
plus onesidezero

\$25.00 MAIN FLOOR & BALCONY

ST. GERMAIN 10/18 & 10/19 SHOWS CANCELLED!
REFUNDS AT PLACE OF PURCHASE.

QUEENSRÛCHE MOVED TO THE FILLMORE!
11/4 WARFIELD TICKETS HONORED AT THE DOOR.

TRUE SKOOL

dedicated to preserving
hip hop and funk



-2001 Best of the Bay,
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@ Storyville, 1751 Fulton @ Masonic
\$10 at door, \$7 advance, 9p-2a, 21+

FRIDAYS

FRIDAY, OCT. 12 - LIVE: ZION I, Rocker T

FRIDAY, OCT. 19 - TRUE SKOOL 2-YEAR ANNIVERSARY
LIVE: Lyricane (NYC), Gennessee,
Rick D (Amsterdam)

RESIDENTS DJs: Coop D'ville, Jah Yzer, Trace, Clockwork,
and Ren the Vinyl Archaeologist.

OCTOBER. 01

OCT. 5 - David Harness (1ST FRIDAY OF EVERY MONTH)
OCT. 12 - Markus Smith
OCT. 19 - Kevin M. (WAX JUNKIE) & Arkay
*OCT. 26 - Tedd Patterson (NYC)
BENEFITING THE SF AIDS FOUNDATION AS WE WISH LIAM MAYCLEN A
SMOOTH 26 MILE RUN IN THE HONOLULU AIDS MARATHON

with resident djs **Rolo & Ruben Mancias**
robnoxious holds the list

The Endup
401 Sixth @ Harrison SF
21 Sup w/id
415.263.4850
www.fagfridays.com
doors open @ 10pm

BIG BOOTY

*special event...sorry, no passes

music calendar

Sunday 14

From page 87

Dalva 3121 16th St; 252-7740. 10pm-2am, free. Hip-hop, reggae, and house with Manny Rosa and friends.
The Depths Charles, 1838 Union; 474-3773. 9pm-2am, free. Deep downtempo, left-field breaks, and drum 'n' bass.
Devotion Endup. 8pm, \$10.
Dub Mission Elbo Room. 9pm-2am, \$4. With Systemwide, DJs Sep, S-Dub, and E3.
Entropy Charlie's Club, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial synthpop with DJs Feist and Hasenphuckert.
For Those Who Know An Sabin 9pm-2am, \$3. Underground hip-hop, funk, soul, and breaks.
Freedom Galaxy 6pm-2am. House music with rotating residents.
Gameshow Tongue and Groove. 9pm-2am, \$5. Soul, hip-hop, funk, and R&B with DJ Nu-Mark, DJ Design, and DJ LadyBase.
Karma Bas 10pm, \$5. Funk and house with Jerry Ross.
Living Lounge Fuse. 10pm-2am. With DJs Michael Lefebvre and Raymond.
Locals Only DNA Lounge. 10pm-4am, \$8. Rock and roll with MIRV, Storm Inc, and Dead Weight.
Loqui Cellar. 9pm-2am, \$5. With Fil Latorre, Mary Watts, Inhuman, and David Javate.
Luscious Liquid 10pm-2am. Deep tribal, hard progressive, and house with Dharma, Unity, Origin, and guest DJs.
Oxygen Bar 6pm, free. James Dub spins breaks, 2 step, soul, and hip-hop.
Pleasuredome Club Townsend. 9pm-6am, \$15. With Neil Lewis and Jeff Johnson.
Pop Laszlo 9pm-2am, free. DJs and/or live electronic music.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with DJ Henry and guests.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Salsa Dance Party Metronome Ballroom. 6:30-8pm, \$6-12. Salsa lessons and dance party.
Sand Light 10pm. With Charlie Bucket and guests.
Second Sunday Kelly's Mission Rock. noon-10pm. With Jenö, Norman Stradley, Ellen Ferrato, M3, Julius Papp, Sen-Sei, David Coleman, and more.
Selector Sundays Blind Tiger. 9pm-2am, \$5. With the Unsung Heroes.
Spundae Ten 15 Folsom. 9pm-6am, \$5. With rotating DJs and special guests.
Storytelling Night Odeon Bar. 7pm-2am. Hosted by Jerico Reese.
Sublime Sundaze Club 238, 238 Columbus; 434-1308. 9pm-2am. Thomas Trouble, Psychobert, and Explicit spin trance.
Sundance Saloon King Street Garage. 6-11pm, \$5. Country dancing with rotating residents.
Sunday School Sno-Drift. 8pm-4am, \$10. House and downtempo with residents.
Sushi 26 Mix. 8pm-1am, \$5. A women's dance party with DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.
Transition Boat Party - Harder/Wetter Pier 43 1/2, Red and White Fleet Ferry, Taylor and Embarcadero; www.dj75k.com. 7:30pm, \$30. House music spun by DJs Ellen Ferrato, Kramer, 75km, and Glover aboard a boat.

monday 15

Rock/blues/hip-hop

Steve Ashbrook Ireland's 32. 9pm.
Bachelors Saloon. 9:30pm.
Black Dog Band with Peanut McDaniels Last Day Saloon. 9pm, \$5.
Blonde Redhead, Unwound Bimbo's 365 Club. 8pm, \$15. Also Tues/16.
Dave Gleason's Wasted Days Bruno's. 9pm.
Insolence Slim's. 8pm, \$10.

Continued on page 91

Widespread Panic

THIS WEEKEND!

FRIDAY & SATURDAY,
OCTOBER 12 & 13
7:00pm

SUNDAY,
OCTOBER 14
3:00pm

GREEK THEATRE
UNIVERSITY OF CALIFORNIA AT BERKELEY

FOR THE COMFORT AND SAFETY FOR ALL, THE FOLLOWING ARE NOT ALLOWED AT THE GREEK THEATRE: BOTTLE, CANS, ALCOHOL, RECORDING EQUIPMENT AND LAWN FURNITURE. FOOD AND BEVERAGES WILL BE ALLOWED IN SMALL, COLLAPSIBLE CONTAINERS ONLY.

Tickets available on-line at ticketmaster.com and at all [ticketmaster](http://ticketmaster.com) outlets, including Tower Records, Warehouse Music, Ritmo Latino and select Rite Aid stores. Charge by phone: (415) 421-TIXS • (510) 625-TIXS

All dates, acts, and ticket prices are subject to change without notice. A service charge is added to each ticket price. Visa, MC accepted. Disabled seating available at all ticket centers. Eight ticket limit per person. Produced by Clear Channel Entertainment in association with Cal Performances.

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FUNKY TEKNO TRIBE IN
LUCKY'S BAR ON THE
SHORELINE CONCOURSE!

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GARTH • JENÖ • MARKIE MARK

GT
funky tekno tribe
PHIL SMART (AUSTRALIA) • GRAEME
HECTOR CARDENAS • DAWN OF SOUND

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amphitheatre at mountain view www.shorelinemusic.com

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7:00PM

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Speedway Meadow, Golden Gate Park 11am-5pm



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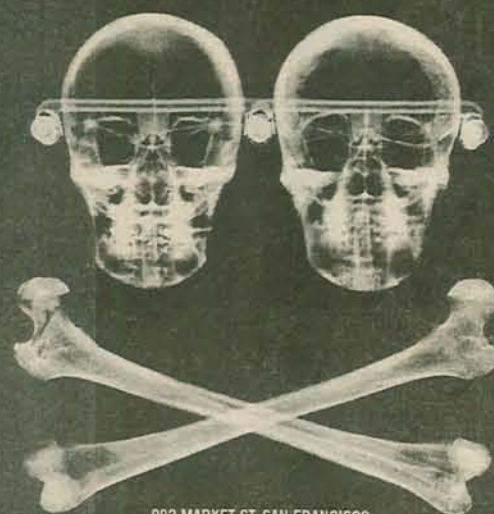


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doors 7 / show 8
Warfield



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Eight ticket limit per person. Produced by Clear Channel Entertainment.

music calendar

Monday 15

From page 88

'Monday Night Hoot' Cafe du Nord. 9:30pm, \$5.
Sidewinder Boom Boom Room. 9:20pm, \$3.
JL Stiles Biscuits and Blues. 8:30pm, \$5.

Jazz/new music

Hal Bigler San Francisco Brewing Company. 8pm, free.
Broun Fellinis Elbo Room. 9pm, \$5.
Clairdee and Ken French Enrico's. 7pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm, free.
The Walter Earl Group Black Cat. 9:30pm.
Kevin Gibbs and Ruth Davies Moose's. 8pm.
Guitarras y Congas Top of the Mark. 8:30pm, \$8.
Monk's Music Simple Pleasures Cafe. 8-10:30pm.
Jason Myers Trio Houston's, 1800 Montgomery. 392-9280. 6pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis. 986-0069. 6:30-10pm.
Bishop Norman Williams Quintet Les Joulins. 8pm.

Bay Area

Berkeley New Music Project UC Berkeley, Hertz Hall, Berk; (510) 642-4864. 8pm, \$2-8.

Folk/world/country

'Acoustic Spotlight Open Mic' Blue Lamp. 9:30pm, free.
'Bluegrass and Old-Time Music at the Movies' Red Vic, 1727 Haight; 668-3994. 7:15 and 9:25pm. Through Wed/17.
'Irish, Pop, and More' Johnny Foley's. 8:30pm, free.
Amy Rigby, Tom Heyman Make-Out Room. 8:30pm, \$7.

Dance clubs

Cherry Sacrifice. 10pm-2am, \$3. With Elitria and Betty spinning ambient grooves and beats.
Club Dread Justice League. 10pm, \$10. Reggae and dancehall with Common Sensi and Jah Love Universal Sounds.
Cold Sweat Fuse. 10pm-2am. With rotating locals and guests.
D.Volution Pow! A Cocktail Lounge. 8pm-2am. With Ms. Dress.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Halflife An Sabin. 9pm-2am. XJS, Zigmund Void, and Kryptik spin drum 'n' bass.
Lo-key Lounge Charlies, 1838 Union; 474-3773. 9pm-2am. Deep house and disco breaks spun by rotating DJs.
Milkshake Mondays Sno-Drift. 10pm-2am, \$5. With Travis.
Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.
Reggae Mondays Tunnel Top. 9pm-2am, free. With DJ Qwistar.
Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.
Self Serve DJ Nite Odeon Bar. 7pm-2am, free. Open turntables.
Sixth Element Hush Hush Lounge. 9pm-2am, \$3. Electro, tech-house, drum 'n' bass, and trance.
Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.
Stone Soup AsiaSF. 7pm, free. Hip-hop, '70s, '80s, and house music.
Sumo The Top. 9pm, \$5. Hip-hop and funk.
Tranquility Base 26 Mix. 7-10pm, free.
Downtempo, house, dub, dancehall, hip-hop, and electro. 10pm-2am, free. With DF Tram and Jonas Judd.
Tranquilo Amnesia. 8:30pm, \$3. Downtempo, drum 'n' bass with DJs Presha, GAS, and Kamehula.
Vroom El Rio. 8pm-midnight, free. Punk, funk, and soul.

Continued on page 92

330 RITCH STREET
WEDNESDAY 10/10 (18+) FUNKY HOUSE
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BARDOOT A GO-GO
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FETISH / THE INFLUENTS
THE FRISK / ENEMY YOU
FRI., OCT. 12 • DOORS 8 / SHOW 9
\$12 ADVANCE / \$14 DOOR
THE DERAILERS
THE MOTHER TRUCKERS
SAT., OCT. 13 • DOORS 8 / SHOW 9
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LOVELIGHTSHINE / JIM YOSHII PILE UP
MON., OCT. 15 • DOORS 7:30 / SHOW 8
\$10 ADVANCE / \$10 DOOR
INSOLENCE / LICASTO
SOUL CLAP / ODDMAN
TUES., OCT. 16 • DOORS 7 / SHOW 8
\$13 ADVANCE / \$15 DOOR
TOWN FAIR TOUR
OLEANDER / BEAUTIFUL CREATURES
WED., OCT. 17 • DOORS 7 / SHOW 8
\$25 ADVANCE / \$25 DOOR
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JOHN EDDIE
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SAT., OCT. 20 • DOORS 8 / SHOW 9
\$10 ADVANCE / \$10 DOOR
THE BUTCHIES
TRIBE 8 / SHELLEY DOTY
SUN., OCT. 21 • DOORS 7 / SHOW 8
\$12 ADVANCE / \$12 DOOR
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BIGWIG / THE STORY SO FAR
TUES. & WED., OCT. 23 & 24
DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR
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THURS., OCT. 25 • DOORS 7 / SHOW 8
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DJ RAS DAVID I

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music
calendar

From page 91

tuesday 16

Rock/blues/hip-hop

Blonde Redhead, Unwound Bimbo's 365 Club.
8pm, \$15.
Brad Brookes, Woolies Cafe du Nord. 10pm,
\$5.
'Brokedown Opry' Kimo's. 7:30pm.
Ray Davies Warfield. 8pm, \$25-30.
Deep Banana Blackout, Maktub Great American Music Hall. 8pm, \$15.
Lisa Kindred Saloon. 9:30pm.
Len Brown Society, Victory at Sea, Ee Bottom of the Hill. 9:30pm, \$6.
'Local Blues Showcase' Biscuits and Blues. 8:30pm, \$7.50.
Steve Lucky and the Rhumba Bums Top of the Mark. 8:30pm, \$8.
Melissa Ireland's 32. 9pm.
'New Roots to Hip Hop' Last Day Saloon. 9pm, \$5. Hosted by Felonious, with guest Coot Dog Project.
Oscar Myers' Bluesbeat Boom Boom Room. 9:20pm, \$1.
Strokes, Moldy Peaches Fillmore. 8pm, \$17.50. See 8 Days a Week, page 68.
Tantric, Oleander, Beautiful Creatures Slim's. 8pm, \$15.
Trackstar, True Love Always, Kill Me Tomorrow Bottom of the Hill. 9pm, \$7.

Bay Area

Black Dog Band with Peanut McDaniels
Blakes. 9:30pm, \$4.
Poisin Jett Gunz, 90 Proof Stork Club. 9pm, \$5.
Sunkings Minnow. 8pm, free.

Jazz/new music

Collective West Jazz Orchestra' Cellar at John-n-y Foley's. 9pm, \$3.
Larry Douglas Quintet Les Joulins. 8pm.
Jeanne Hoffman Moose's. 8pm.
Hot Club of San Francisco Enrico's. 7pm.
'Jazz Jam' Beach Chalet. 6:30pm.
Sami Kaneda Butterfly. 6:30pm, free.
Vince Lateano Trio Jazz at Pearl's. 9pm, free.
Jason Myers Trio Houston's, 1800 Mont-gomery; 392-9280. 6pm.
Aaron Novik Bruno's. 9pm.
Realistic with Adam Theis Black Cat. 9:30pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Spezzo Rotto, Wadsworth, Mass Covered Wagon Saloon. 9pm, \$6.
Paula West Plush Room. 8pm, \$25.

Bay Area

Herbie Hancock, Michael Brecker, Roy Har-gove UC Berkeley, Zellerbach Hall, Bancroft at College, Berk; (510) 642-9988. 8pm, \$24-48.
Mal Sharpe and the Big Money Jazz Band Ivy Room. 9:30pm.
Eric Shiffrin Downtown. 8pm. The pianist per-forms.

Folk/world/country

'Bluegrass and Old-Time Music at the Movies'
Red Vic, 1727 Haight; 668-3994. 7:15 and 9:25pm. Through Wed/17.
Andrew Freeman Band Blue Lamp. 9:30pm, free.
Srini and Raja Bazaar Cafe, 5927 California; 831-5620. 7pm, free.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.
Ay Karamba! Glas Kat. 8pm-2am, \$8. Salsa les-sons and a performance by Cimarron.
Backbeat Make-Out Room. 10pm, \$5. With DJ Zeph.
Broadway Studios 7-9pm. Swing dancing les-sons.
Butterfly 10pm, free. With DJ Tom Thump.
Club KY Amnesia. 8:30pm. With DJs Spike and Mike.
Development AsiaSF. 10pm. Reference, Ray-gun, and Mykul Crane spin breakbeat and house.
Drift Cellar. 9pm-2am, \$3. Ambient, down-

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tempo, and atmospheric breaks with DJs
Wunjo, BVDub, and 4am.
EZ Music for Hard Times Club Deluxe. 10pm.
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Familia Royale. 10pm-2am, free. Hip-hop, jazz
breaks, funk, Latin, and dancehall with DJs
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Fan Club Dylan's Pub, 2301 Folsom; 641-1416.
9pm-2am, free. Indie, twee, Bratpop, art
school punk, and more.

Frizar Galaxy. 9pm-2am, \$3. Progressive house
with rotating residents.

Fi@! Tuesdays Backflip. 10pm-2am. '80s
music, soul, breakbeat, and hip-hop.

Impulse An Sibin. 10pm-2am. Techno with ro-
tating residents.

Lectro Shave 26 Mix. 7-10pm, free. DJ Ben Wa
spins freak jazz, E-Z listening, spacefunk, and
Eurotrash. 10pm. Beats and sonic textures
provided by a revolving cast of DJs.

Mayonnaise Skylark. 9pm, free. House music
with special guests.

Members Only Bohemia Bar, 1624 California;
474-6968. 10pm-2am. '80s music with rotat-
ing residents.

Node Pow! A Cocktail Lounge. 9pm-2am. Indie
rock and electronica.

Scope Light. 6pm-2am, \$3. Trance and breaks
with KJ and Anon.

Time:Out Butterfly. 10pm-1am, free. With DJ
Tom Thump.

T.K.O. Hush Lounge. 9pm-2am, \$3. Hip-
hop with DJs Charlie Bucket, Kaution, Ocir,
Halo 1, and Able.

Underground Communication Dalva, 3121
16th St; 252-7740. 10pm-2am, free. Funk, soul,
and dub with Vinnie Esparza, Jonny Deeper,
and Asti Spumanti.

Under the Radar Fuse. 10pm-2am. With
Stephan and Evan rose IDM.

Wax Sacrifice. 10pm-2am, \$5. Soul music with
rotating DJs.

Children's Services, 2150 Post; 449-1228. 7-
8:30pm, \$10 donation. This event celebrating
National Coming Out Day features a panel
discussion with comedian Lisa Geduldig and
editor Avi Rose.

Bay Area

**'Civil Liberties v. Security? Forum and Speak-
out'** UC Berkeley, 145 Dwinelle Hall, Berk;
(510) 548-0425. 7pm. Copwatch sponsors a
forum on civil rights and the 1996 Anti-Ter-
rorism Act.

Benefits

'Harvest' Theatre Artaud, 450 Florida; 621-
7797. 6-10pm, free (donations encouraged). See
8 Days a Week, page 68.

**'Inside City Limits' 10th Anniversary Celebra-
tion** 111 Minna Gallery, 111 Minna; 252-6306.
6-9pm, \$10 donation. Arts and entertainment
television program *Inside City Limits* cele-
brates its 10th year at this shindig, featuring
cocktails, gourmet eats, and a performance by
DJ Cheb I Sabbah; proceeds benefit Theater
Artaud.

Memory House Antiques benefit Memory
House Antiques, 255 Potrero; 551-8100. 6-9pm.
This event celebrating the Memory House's
grand opening will benefit the Child Abuse
Prevention Society of San Francisco.

'Mission Possible' California State Building,
455 Golden Gate; 626-6683 ext 310. 6-9pm,
\$100 suggested donation. Men Overcoming Vi-
olence's 20th anniversary celebration features
jazz, spoken word, art, an auction, and more.

Authors

Ruth Ann Keyso *USF Lone Mountain Campus,*
Rm 100, 2800 Turk; 422-6357. 5:45pm. The
author signs, lectures about, and reads from
*Women of Okinawa: Nine Voices from a Garri-
son Island.*

Paul LaFarge *A Clean Well-Lighted Place for*
Books, 601 Van Ness; 441-6670. 7:30pm. The
author talks about *Hausmann, or the Distinc-
tion.*

Beth Lisick *Modern Times Bookstore,* 888 Va-
lencia; 282-9246. 7:30pm. The author reads
from *This Too Can Be Yours.*

**Erik Lee Preminger, Naomi Mann, Joan Stepp-
Smith** *Mechanics' Institute Library,* 57 Post;
393-0100. 6pm, \$3-5. The authors read from
their works.

Bay Area

John Dean *Radisson Hotel, Treasure Yerba*
Room, 200 Marina, Berk; (415) 597-6705.
6:30pm, \$5-20. The former White House
Counsel to President Nixon discusses and
signs his book, *The Rehnquist Choice: The
Untold Story of the Nixon Appointment That
Redefined the Supreme Court.*

Steven Kessler *Diesel, a Bookstore,* 5433 Col-
lege, Oakl; (510) 653-9965. 7:30pm. The au-
thor discusses *Tell it to the Rabbits and Other
Poems 1977-2000.*

Harriet Lerner *Cody's Books,* 1730 Fourth St,
Berk; (510) 559-9500. 7pm. The author dis-
cusses *The Dance of Connection: How to Talk
to Someone When You're Mad, Hurt, Scared,
Frustrated, Insulted, Betrayed or Desperate.*

friday 12

Around town

'Oktoberfest 2001' Fort Mason Center, Marina
at Laguna; (510) 553-9001, www.oktoberfest-
sf.com. 4-11pm, \$10. The three-day event fea-
tures German cuisine and beer, cultural and
historical exhibits, and live performances by
the Chico Bavarian Band, the Internationals,
the Pacific Singing Society, and the Ensemble
International Dance Group. Through Sun/14.
Victoria Vesna, Maribeth Back *Blasthaus,* 155
10th St; 789-7690. 7:30pm. Women and
Media Art present a lecture and presentation
by the artists; highlights also include spoken
word performances, film and video screen-
ings, and music by DJ Gray and friends.

Authors

Elizabeth Royte *Cody's Books,* 2454 Telegraph,
Berk; (510) 845-7852. 7:30pm, free. The author
discusses *The Tapir's Morning Bath: Solving
the Mysteries of the Tropical Rainforest.*

saturday 13

Around town

'Fallout: Hunters Point to Outer Space' Mil-
ton Myers Recreation Center, 195 Kiska,
Hunters Point; 565-0201 ext 24. 1-6pm. Take
a tour of Hunters Point shipyard and learn
more about the U.S. government's research
of radioactive materials in Hunters Point
and in outer space.

'Frankenfood on Parade' Civic Center, Larkin
at Grove; 430-1269 ext 6768. noon, free. Junk
DNA Collective present an event to inform
the public about the implications of genetic
testing; highlights include a parade of genet-
ically malformed animal-vegetable creatures
and speakers.

'Oktoberfest 2001' Fort Mason Center, Mari-
na at Laguna; (510) 553-9001, www.oktober-
fest-sf.com. 11am-11pm, \$10. See Fri/12.

'Sustainability Fair' Lincoln High School, 2160
24th Ave; 923-2473. 10am-3pm, free. The fair
includes educational booths on recycling,
water conservation, and energy efficiency,
plus a recycled fashion show and a contest for
sixth- to eighth-grade students on creative
and practical renewable-energy products.

'Uplifting Prisoners' Rights to Preserve
Human Rights' African American Art and
Culture Complex, 762 Fulton; 252-9211.
Opening ceremony, 12:30pm; forums, 1:30pm;
evening event, 7:30pm, \$5-10. California
Prison Focus presents a daylong event fea-
turing afternoon panels of speakers, includ-
ing Sup. Sophie Maxwell, Ruthie Gilmore,
Antoine Mahan, Matt Gonzalez, Amanda
Perez, and Marsha Rosenbaum; evening en-
tertainment by Faith Nolan, Word Wind,
and Bato Talamantez; and an exhibit of
work by artists in the Security Housing Unit
at Pelican Bay.

Bay Area

**'Indigenous Peoples Day Powwow and Indi-
an Market'** Civic Center Park, Allston Way at
MLK Jr. Way, Berk; (510) 595-5520. 10am-
6pm, free. This 10th annual celebration of
Native American culture, an alternative to
Columbus Day, features Native American
foods, arts and crafts, intertribal dancing,
and more.

'Pumpkinpalooza' Miramontes and Spruce,
Halfmoon Bay; (650) 726-9652, www.mira-
marevents.com. 10am-5pm, free. The festival
features pumpkin harvest-inspired crafts,
foods, a Great Pumpkin Parade, haunted
house, contests, and live musical entertain-
ment. Through Sun/14.

Continued on page 94

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AND DJ IJ 10PM

10/12 Rock
GARTH STEEL KLIPPERT F
JEZEBEL
CHRISTIAN KIEFER
9:30PM

10/13 Rock
THE TANTRUMS Sa
78 RPMs
GENTLEMAN JIM AND
THE LIL' BASTARDS
9PM

10/14 New Experimental Jazz
GREGG BRENDIAN'S Su
INTERZONE
FEATURING NELS CLINE
10PM

10/15 SF's Best and Brightest Singer/Songwriters
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MONDAY NIGHT HOOT M
Ana Porter, Helen Currie, Austin Willacy,
Ko-Shin, Sandy Coates, Eric & Molly
9:30PM

10/16 Pop
BRAD BROOKES Tu
THE WOOLIES
10PM

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10/19 Mover, Silverside, Winter Flowers

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TAMMY HART
LOVE LIFE
GET HUSTLE

FRI 10/12 9PM
—BLACK CHURCH—9PM
CRUEVO
WORMWOOD
ANTAGONY

SAT 10/13 9PM
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events

Events listings are compiled by Sarah Han. See
8 Days a Week for information on how to sub-
mit items to the listings.

wednesday 10

Around town

'High Sweat Tech Shop' The Lab, 2948 16th St;
854-8855. 8pm, free. Jesse Drew, Nancy Raquel
Mirabel, and Raj Jayadev discuss the exploita-
tion of laborers in digi-tech industries.

Benefits

Allstar Band, Gregg's Eggs, Tim Bluhm *Last*
Day Saloon. 9pm, \$10. A benefit concert for
the American Red Cross.

'Punchline for Primates' Paradise Lounge, 308
11th St; 264-1210 or www.chrisduffy.com. 8pm,
\$10. See 8 Days a Week, page 68.

Authors

Jill Dawson *A Clean Well-Lighted Place for*
Books, 601 Van Ness; 441-6670. 7:30pm. The
author discusses *Fred and Edie.*

Melanie Friend *Herbst International Exhibition*
Hall, 385 Moraga Avenue; (415) 861-9838. 7-
9pm. The British photojournalist signs and
discusses her book, *No Place Like Home:*
Echoes from Kosovo.

Kevin Killian *City Lights Booksellers,* 261
Columbus; 362-8193. 7pm. The author reads
from *Argento Series.*

thursday 11

Around town

'Out with It: On Being Lesbian, Gay, Bisexual,
Transgender, and Jewish' Jewish Family and

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"From Sinai to Silicon Valley: Jewish Values in a Digital Age"

The Madeleine Haas Russell
Institute of Jewish Learning

7:30 pm; Free and open to the public



Tuesday, October 16 JONATHAN ROSEN

Former Editor at the
Forward and Author

"Drawn to the Talmud and the Internet: Toggling Between Worlds"

Jonathan Rosen's first novel, *Eve's Apple*, was published in May 1997 to wide critical acclaim. In his new book, *The Talmud and the Internet*, he draws remarkable parallels between the Talmud and the Internet, including their ability to connect communities that would otherwise be broken. In his fascinating memoir/meditation, Rosen uncovers surprising connections between ancient spirituality and cutting-edge technology.

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All classes will be held at Fort Mason, in the Firehouse

events

calendar

around town, authors, attractions & benefits

Saturday 13

From page 93

Benefits

'Art and Sole: Celebrating the Shoe as Art' Fine Art DuJour Gallery, 672 South Van Ness; 673-3080. 8pm-midnight, \$50. Highlights at this benefit include an auction of shoe sculptures, paintings, photography, and a performance by Jallen Rix. Proceeds benefit PAWS, Lyric, Tenderloin Tiesse Holiday Dinners, and the Francois-Xavier Bagnoud Center for Health and Human Rights.

'Bike Fest 2001' Crissy Fields Visitor Center, Marshall and Gorgas, Presidio; 561-6578, www.pedal-power.org. The festival includes road rides, youth races, children's activities, food, and DJ performances; proceeds benefit Pedal Power.

'Black Tie and Tennis Shoes Benefit Dinner' Giftcenter Pavilion, 888 Brannan; 537-0862. 6pm-midnight. Outward Bound presents a fundraiser to support its educational activities and scholarships in the Bay Area.

'Hoedown 2001' Galleria Design Center, 101 Henry Adams; 699-5764. 8pm-1am, \$35. The country-western dance benefits the AIDS and Breast Cancer Emergency Fund and the Sundance Association for Country-Western Dancing.

Parker House Guest House benefit luncheon Parker House, 520 Church; 621-3222. 1-5pm, \$75. The annual event benefits the San Francisco AIDS and Breast Cancer Emergency Fund.

'Queer Comedy Quack Up' Herbst Theatre, 401 Van Ness; 392-4400, www.koshercomedy.com. 8pm, \$20-25. See 8 Days a Week, page 68.

'You Bring the Heels, We Make the Dress!' Oxygen Bar, 795 Valencia; 255-2102. 8pm. At this event, clothing designers custom-make outfits according to participants' in-

dividual style followed by a fashion show of these one-of-a-kind duds; proceeds benefit the Red Cross Disaster Relief Fund.

Bay Area

'Faye Sings Lady Day' Black Repertory Group, 3201 Adeline, Berk; (510) 652-5300. 8-10pm, \$10-15. Jazz singer Faye Carol performs to benefit the East Bay Institute for Urban Arts.

'Music, Music Music!' Yoshi's, 510 Embarcadero, Jack London Square, Oakland; (510) 433-7350. 11:30am-4pm, \$60. This benefit for Oakland High School's theater fund features performances by Oakland High School orchestra and Jeremy Cohen, a silent auction, a raffle, and special guests.

Authors

Leonard Chang Eastwind Books, 2066 University, Berk; (510) 548-2350. The author discusses his work.

Sunday 14

Around town

'Burning Man Decompression Street Fair' Indiana, between Mariposa and 20th St, and Cafe Cocomo, 650 Indiana; (415) TO-FLAME. Noon-2am, \$10-15. Burning Man hosts a street fair featuring art, interactive theme camps, processions, art cars, performance groups, live music, a circus performance, and more.

'Oktoberfest 2001' Fort Mason Center, Marina at Laguna; (510) 553-9001, www.oktoberfest-sf.com. 11am-6pm, \$10. See Fri/12.

'Chasky' Dolores Park, Dolores, between 18th and 20th Sts; 487-6713. 1pm. See 8 Days a Week, page 68.

'Solutions to End Torture' Herbst International Exhibition Hall, 385 Moraga Avenue;

(415) 861-9838. 7pm. Tibet Justice Center psychologist Marcella Adamski speaks at the closing reception for the "Torture Exhibit." **'Sunday in the Park'** Speedway Meadow, Golden Gate Park; 512-6222. Noon-4pm, free. The San Francisco Region of the Jewish Community Federation sponsors a picnic featuring music, sports, art, and crafts.

Bay Area

'Headlands Center for the Arts 2001 Fall Open House' Headlands Center for the Arts, 944 Fort Barry, Sausalito; 331-2787. Noon-5pm, free. The center invites the public to meet studio artists and view their work, and to enjoy performances, readings, and discussions throughout the day. **'Pumpkinpalooza'** Miramonte and Spruce, Halfmoon Bay; (650) 726-9652 or www.miramarerevents.com. 10am-5pm, free. See Sat/13.

Benefits

'Cafe Sancte' First United Lutheran Church, 6555 Geary; 751-8108. 6pm, \$25. Veronica Lustre, Susan Muhlbach, Scott Benson, Nicole Bohn, Daniel Eickmann, and Steve Johnson perform to raise funds to flood protect the church.

'Ghandi Day Walkathon' Golden Gate Park, Bandshell in the Music Concourse, 10th and Fulton; (408) 934-1600. 2pm, \$10. The American India Foundation hosts a fundraiser to help rebuild Gujarat, India, and the victims of the Sept 11 attack.

'McLaren Park Funk Project' McLaren Park, Cambridge and John F. Shelley Drive; 333-8669. Noon-6:30pm, free. Zigaboo Modeliste and his New Aahkesstra, Brass Monkey Brass Band, Tree o' Frogs, Uncle Fat Mom, and DJ Motion Potion perform to benefit the Red Cross Disaster Relief Fund.

'A Taste of the Greenbelt' Golden Gate Club, 135 Fisher Loop, Presidio; 663-8343. 1-4pm, \$40. The Greenbelt Alliance sponsors a food-and-wine-tasting event to help preserve the Greenbelt.

'2001 San Francisco Walk to Cure Diabetes' Golden Gate Park; (888) 533-WALK. 8am. This walkathon will benefit the Juvenile Diabetes Research Foundation.

Authors

David L. Ulin City Lights Booksellers, 261 Columbus; 362-8193. 7pm. The editor celebrates the release of *Another City: Writings from Los Angeles*.

Monday 15

Around town

'Candidates and Issues Forum' Christ Church Lutheran, 20th St. and Quintara; 731-0123. 7pm. Sunset-Parkside Education and Action Committee presents a forum on understanding the candidates and issues for the Nov 6 election.

'Celebrating Dance and National Hispanic Heritage Month' Cowell Theatre, Fort Mason Center, Marina at Laguna; 392-4400. 7:30pm. Octavio Roca speaks with San Francisco Ballet principal dancers Lorena Feijoo and Joan Boada.

Bay Area

'Making Health Care Decisions' Oakland Main Library, West Auditorium, 125 14th St, Oakland; (510) 238-3138. 10am, free. Theresa Drought from Kaiser Oakland speaks about preparing for health care crises.

Benefits

Lawrence Ferlinghetti Club Fugazi, 678 Green; 421-4222. 7:30pm, \$7-12. The renowned poet laureate reads at a benefit for the Poetry Center and American Poetry Archives. See 8 Days a Week, page 68.

Authors

Dan Gerber Booksmith, 1644 Haight; 863-8688. 7pm. The author reads and signs *Second Life*.

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American Institute of Graphic Arts
San Francisco Chapter



events calendar

Carlo Lucarelli Istituto Italiano di Cultura, 425 Washington, Ste 200; 788-7142. 6:30pm. The author discusses his book, *Almost Blue*.

Bay Area

Amir Aczel Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author discusses *The Riddle of the Compass*.

Michael Chabon Cody's Books, 1730 Fourth St, Berk; (510) 559-9500. 7pm. The author discusses *The Amazing Adventures of Kavalier and Clay*.

Michael Collins Black Oak Books, 1491 Shattuck, Berk; (510) 486-0698. 7:30pm. The author discusses *The Keepers of Truth*.

Studs Terkel Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988. 8pm, \$4-10. The journalist lectures.

tuesday 16

Around Town

'Israel and Palestine: Why the Oslo Peace Process Failed' La Peña Cultural Center, 3105 Shattuck, Berk; (415) 863-6637. 7:30pm. Professor Joel Beinin speaks on the topic.

Authors

Coffee House Press Party Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm. Authors published by Coffee House Press read.

Michael Collins A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm. The author discusses *The Keepers of Truth*.

Topher Delaney Mechanics' Institute Library, 57 Post; 393-0100. 6pm, \$3-5. The author speaks about *Ten Landscapes*.

Naomi Iizuka Intersection of the Arts, 446 Valencia; 626-2787. 8pm, \$5-15. The author reads from her work.

Alberto Manguel Booksmith, 1644 Haight; 863-8868. 7pm. The author reads and signs *Reading Pictures*.

'Tough Guys and Tough Girls' Good Vibrations, 1210 Valencia; 431-0171. 8pm. The event celebrates the release of *Tough Guys and Tough Girls*!

Bay Area

Kip Fulbeck Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author discusses *Paper Bullets*.

Studs Terkel Cody's Books, 1730 Fourth St, Berk; (510) 559-9500. 7pm. The author discusses *Will the Circle Be Unbroken? Reflections on Death, Rebirth, and Hunger for Faith*.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half-price Thurs, 6-9pm).

"California Pottery: From Missions to Modernism." Nearly 200 pieces from 50 California-based collections. Through Sun/14.

"Martin Venezky: Selections from the Permanent Collection of Architecture and Design." Fifteen projects by Venezky and his design firm, Appetite Engineers. Through Sun/14. "Double Feature: Paul Kos and

Sherril JAFFE / 17 OCT

Chana BLOCH / 14 NOV

Rabbi Alan LEW / 05 DEC

Margaret KAUFMAN / 16 JAN

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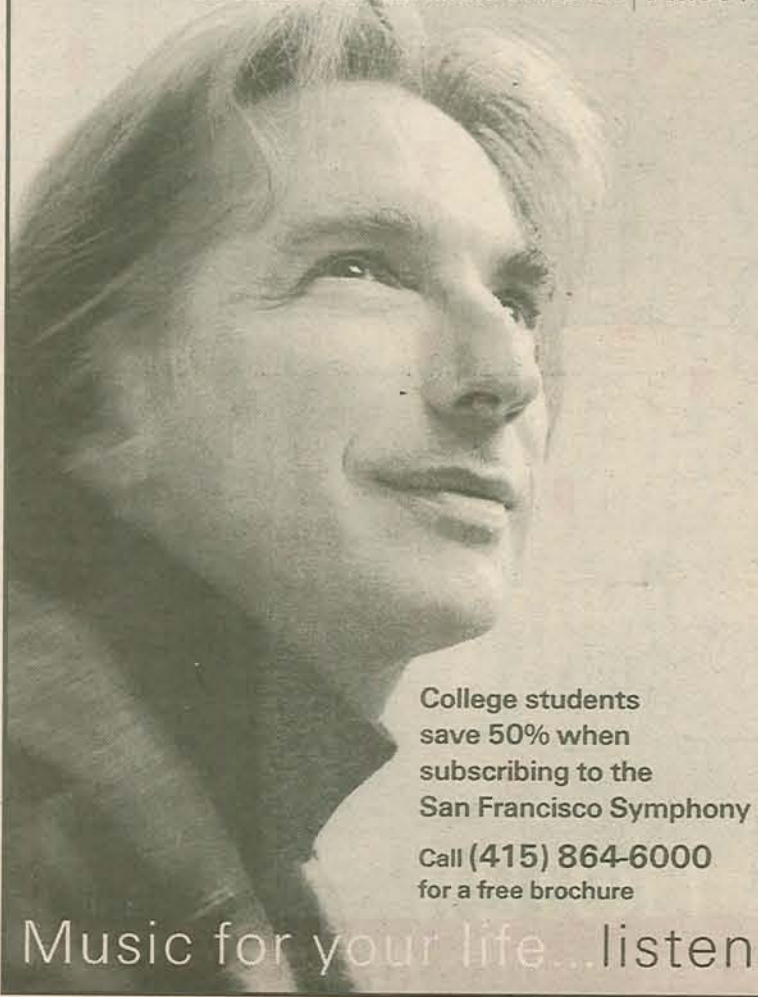
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San Francisco Museum of Modern Art

through jan 13

ansel adams at 100

From the stark landscapes of the desert to the stunning grandeur of Yosemite, Adams has created unforgettable images of the American West. A monumental figure in popular culture and a significant contributor to the development of modern photography, he is San Francisco's most beloved native son. Celebrate his centennial with a groundbreaking exhibition at its first stop on a prestigious international tour.



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through dec 31

contemporary voices of latin america

Bringing together artists from Brazil, Chile, Colombia, Mexico, the United States, and Venezuela, *Ultrabaroque: Aspects of Post-Latin American Art* presents a daring and provocative look at contemporary Latin American art. Come experience this unique interweaving of cultures, races, and voices that illustrates the Americas today.



Ansel Adams at 100 is organized by the San Francisco Museum of Modern Art. Local sponsors: **KRON 4, SF Gate, The Chronicle, and Classical 102.1 KDFC**. Image: Rondal Partridge, *Ansel Adams*, 1938; Collection Ansel Adams Archive at the Center for Creative Photography, the University of Arizona; © Rondal Partridge. *Ultrabaroque: Aspects of Post-Latin American Art* was originated by the Museum of Contemporary Art, San Diego. Image: Ruben Ortiz Torres, *Bart Sánchez*, 1991; Courtesy of the artist and Galeria OMR, Mexico City. Media sponsor: *El Mensajero* newspaper

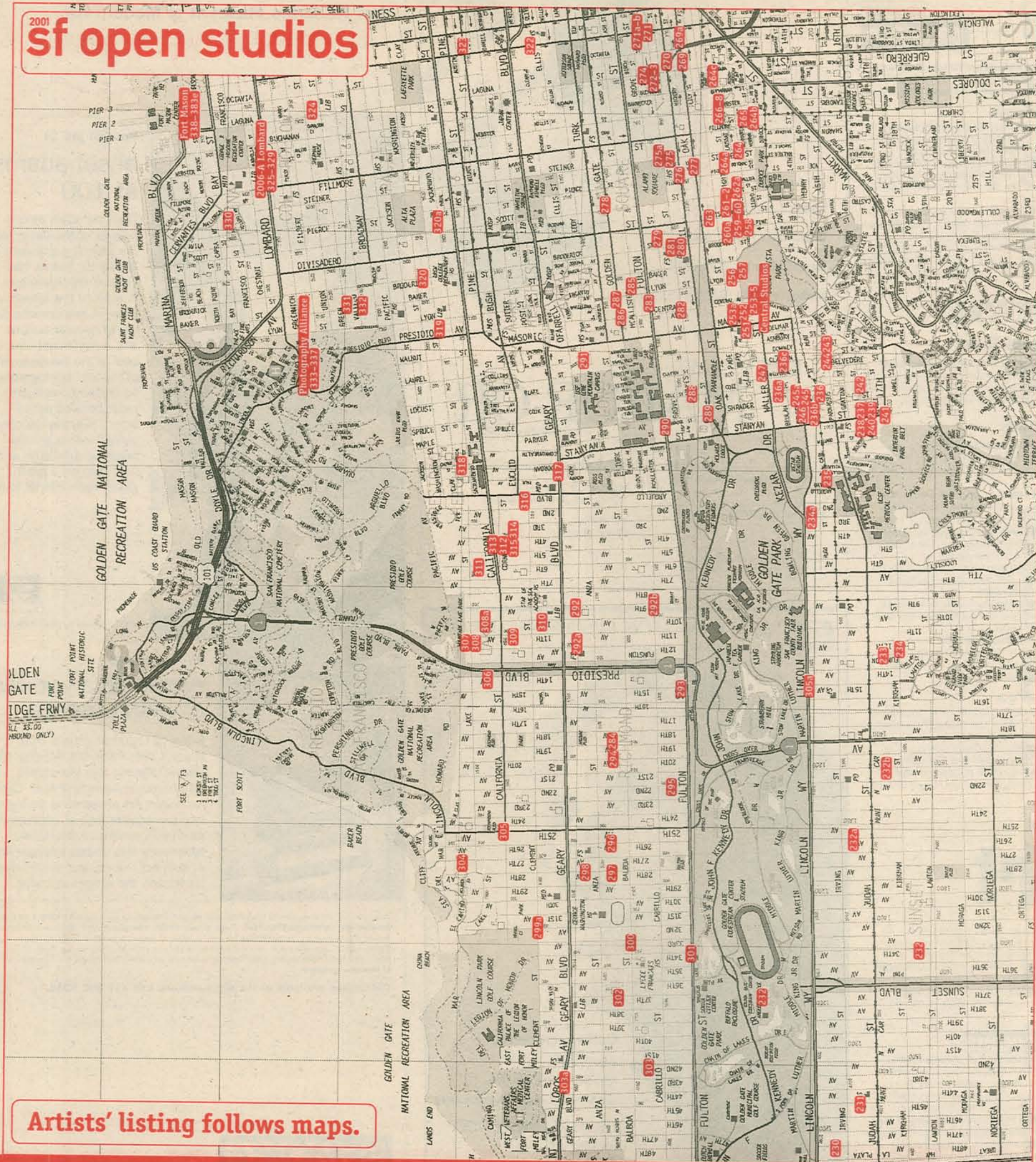
Catalogues available at the MuseumStore; call 415.357.4035.



open for interpretation

151 Third Street 415 357 4000 www.sfmoma.org

2001 sf open studios



Artists' listing follows maps.

www.sfopenstudios.com • Info. Line: 415-646-0959

Weekend Two | OCTOBER 13-14 | 11AM-6PM | MAP 210-383

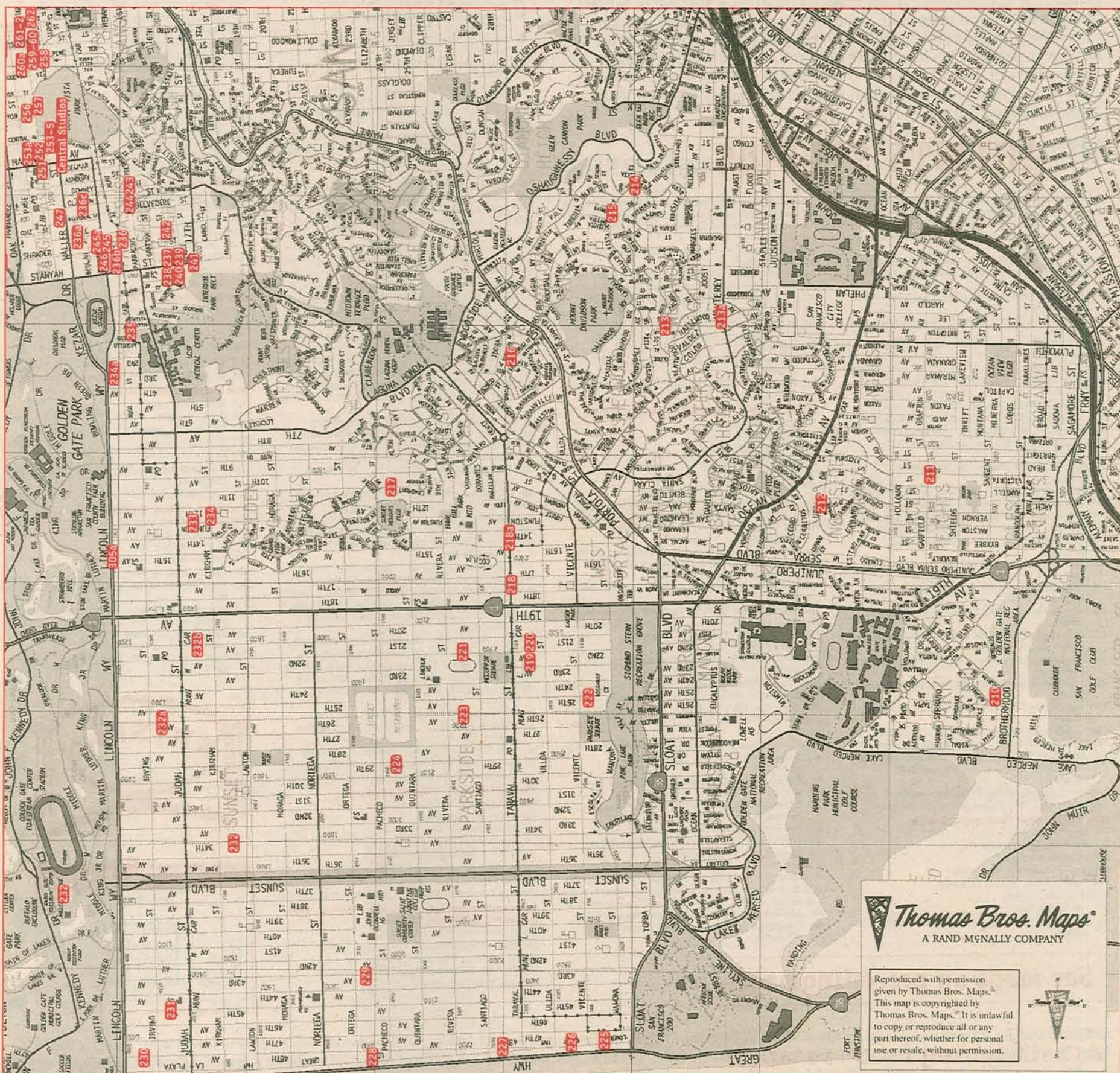
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2001 sf open studios

ArtSpan's San Francisco Open Studios is a program through which artists open their studios to the public during the four weekends in October. Visitors may explore the work spaces of 800 artists, speak with them and buy art. This map provides the locations of the artists showing this Saturday and Sunday. **Studios are open from 11am to 6pm.** An "H" after the medium indicates handicap accessibility. The Open Studios Exhibition features a sample work by 500 participating artists and is open from 10am to 5pm this weekend and from noon to 4pm, Tuesday through Friday. The exhibit is at SomARTS, 934 Brannan Street. The free guide to San Francisco Open Studios is available at our exhibit, The Art Store, Tower Records and Vitra.

VISIT ARTISTS' STUDIOS THIS WEEKEND!

- 210 Jean Oswald, 240 Garces Dr., Bucareli/Grajavila, painting
211 Kelly Jo Shows, 455 Ramsell St., Garfield/Shields, painting
212 Josep M. Vericat, 475 Urbano Dr., at Alviso, painting, H
213 Florine Carpenter, 667 Los Palms Dr., Hazelwood/Burlwood, printmaking
213a Lori Fast, 130 Hazelwood Ave., Valdez/Monterey, drawing
214 Kris Borchardt, 127 Molino Dr., Teresita/Bella Vista, sculpture
216 Nikki King, 35 Rockwood Court, Rockaway/Ulloa, mixed media, H
215 Gregg Schulze, 48 Gaviota Way, Teresita/Bella Vista, furniture, H
217 Said Nuseibeh, 90 Cragmont Ave., Quintara/10th Ave., photography
218 Melissa Hutton, 711 Taraval St., 17th/18th Aves., painting
218a Betsy Berberian, 438 Taraval St., 14th/15th Aves., painting
219 J. W. Diehl, 2419 22nd Ave., Taraval/Ulloa, photography
220 Cynthia Tom, 2419 22nd Ave., Taraval/Ulloa, painting
221 David Steinhart, 2230 22nd Ave., Rivera/Santiago, painting
222 Holly Brown, 2635 25th Ave., Vicente/Wawona, fiber, H
223 Ann R. Eby, 2246 26th Ave., Santiago/Rivera, mixed media, H
224 J. Ouellette, 2011 29th Ave., Pacheco/Quintara, photography, H
225 Greg Kaats, 33 Cutler Ave., 47th Ave./Great Hwy., painting
226 Doug MacLean, 2538 Great Hwy., Ulloa/Vicente, sculpture
227 Judi A. Gorski, 2366 48th Ave., Taraval/Santiago, painting
228 Pat Preble, 1932 Great Hwy., Ortega/Pacheco, painting
229 Steve Dehlinger, 1942 43rd Ave., Pacheco/Ortega, painting, H
230 Linda Shanti McCabe, 1252 48th Ave., #1, Lincoln/Irving, painting
231 Carlo Grünfeld, 1385 45th Ave., Judah/Irving, printmaking, H
232 Nancy Heinemann, 1506 34th Ave., Kirkham/Lawton, painting
232a Annie Margaret Studio, 1300 26th Ave., #405, Irving/Judah, printmaking
232b Damon Hildreth, 1439 21st Ave., Judah/Kirkham, sculpture, H
233 Carlos Lacerda, 1440 Funston Ave., Judah/Kirkham, painting
234 Paige Ferguson-Tritt, 811 Kirkham St., 12th Ave./Funston, drawing
234a Teri Dillon, 209 Hugo St., 3rd Ave./Irving, watercolor
235 Scott Wiley, 325 Carl St., Willard/Arguello, painting
236 Jeffrey Allen Theis, 113 Carl St., Cole/Shrader, mixed media
236a Serena Wellen, 728 Cole St., #3, Frederick/Waller, photography
236b Sonia Loungway, 152 Carl, Cole/Shrader, painting
236c Rebecca Gates, 709-C Clayton, Waller/Frederick, painting, H
1201 Stanyan Street, Parnassus/17th St., H
237 Peggy Skaj, ceramics
238 Jennifer M. Raskoff, ceramics
239 Amanda Best, ceramics
240 Mary Van Ouwkerk, mixed media
240a Nancy Monkman, wearable art/jewelry
240b Wilson Lyles, ceramics
240c S. A. Raskoff, fiber
241 Jonnie Vance, 1283 Stanyan St., Parnassus/17th St., watercolor
242 Evelyn Weiser, 1601 Shrader St., Carmel/Belgrave, painting
243 Betty Katcher, 848 Clayton St., Carl/Parnassus, sculpture, H
244 Chieko Murasugi, 848 Clayton St., Carl/Parnassus, painting, H
245 James Krueger, 474 Frederick St., #4, Stanyan/Shrader, photography, H
245a Arlene Diehl, 470 Frederick St., #1, Stanyan/Shrader, drawing
246 Mark Ulriksen, 841 Shrader St., Frederick/Beulah, painting
247 Bill Wahlgren, 20 Belvedere St., Haight/Waller, painting
248 Chad Cameron, 1705 Oak St., Clayton/Ashbury, mixed media
249 Brad Rhodes, 1705 Oak St., Ashbury/Clayton, photography
250 Hunter L. Wimmer, 1705 Oak St., Ashbury/Clayton, photography
251 Jennifer Schuler Garris, 1200 Masonic Ave., #2, at Haight, ceramics
252 Mark Faigenbaum, 1330 Haight St., Masonic/Central, mixed media
Central Studios, 79 Central Ave., Haight/Waller, H
253 Jim Doukas, photography
253a Eric Schipper, painting
253b Niko Wilbrandt, photography
253c Ann Hartford, sculpture
254 Ezra Johnson, painting
255 Austin Manchester, painting
256 Melissa Shanley, 10 Lyon St., #316, Haight/Page, painting, H
257 R. H. Mullen, 1150 Haight St., Baker/Lyon, mixed media
258 Kim Smith, 888 Waller St., Divisadero/Broderick, mixed media, H
259 Dan Franczak, 216 Divisadero St., Haight/Waller, drawing
260 Dan Pillers/Fagart, 216 Divisadero St., Haight/Waller, mixed media
260a Douglas Malone, 959 Haight St., #2, Divisadero/Broderick, painting
261 David Bruce, 852 Haight St., Divisadero/Scott, painting
262 Celia Jackson, 852 Haight St., Divisadero/Scott, painting
262a Fiona Friedland, 736 Haight St., Pierce/Scott, wearable art-jewelry, H
263 Grant Johnson/Stimulus, 321 Divisadero St., Oak/Page, painting
264 Jairo A. Wilches, 566 Waller St., Steiner/Pierce, photography
264a Maria Conlon, 709 Page St., Steiner/Pierce, mixed media
264b Sharon Kim Studio, 230 Hermann St., at Church, painting, H
264c Rosemary Passantino, 307 Page St., #6, Laguna/Buchanan, mixed media
265 Rebecca Rogers, 27 Germania St., Fillmore/Webster, painting
266 Yea-hee Um, 381 Haight St., Webster/Buchanan, photography
267 Kyoung-ah Kang, 381 Haight St., Webster/Buchanan, painting
268 Soo-whyang Ryu, 381 Haight St., Webster/Buchanan, photography
269 Jose Anselmo, 383 Oak St., Laguna/Octavia, painting
269a Kristin Grah, 240-B Oak St., Octavia/Gough, painting
270 Anastasia Schipani, 468 Fell St., #6, Laguna/Octavia, painting
271 Wayne Killinger, 381 Ivy St., #4, Gough/Octavia, photography
271a Christo Braun, 323 Ivy St., Gough/Octavia, mixed media, H
271b Deborah J. Gibbon, 323 Ivy St., Gough/Octavia, mixed media
272 John Gruenwald, 528 Laguna St., Hayes/Fell, printmaking
273 T. Chastain/Tinhorn Press, 528 Laguna St., Fell/Hayes, printmaking

- 274 Philippe Jestin, 646 Laguna St., Hayes/Grove, mixed media
275 Phillip Dvorak, 632 Steiner St., Fell/Hayes, drawing
275a Rebecca A. McBride, 639-C Steiner St., Fell/Hayes, photography
276 James B. Lewis, 939 Fell St., Pierce/Steiner, painting
277 Tofu, 860 Oak St., #8, Pierce/Steiner, painting
278 Raymond Ditley, 1523 Golden Gate Ave., #4, Scott/Pierce, painting
279 Jonathan Solo, 1364 Grove St., #5, Divisadero/Broderick, painting
280 Surrealistic Folk-Pop, 538 Broderick St., Hayes/Grove, painting
281 Z-MAN, 538 Broderick St., Hayes/Grove, painting
282 Kate Leffler, 1693 Hayes St., at Central, painting
283 Laurie Sheridan, 1628 Fulton St., Lyon/Central, mixed media, H
284 Patrick McCollum, 2804 Anza St., 19th/20th Aves., painting, H
285 Leslie L. Linnebur, 1830 McAllister St., Baker/Lyon, ceramics
286 Andrew Penn, 839 Central Ave., McAllister/Golden Gate, photography, H
287 Lisa Ruth Elliott, 2049 Golden Gate Ave., Lyon/Central, mixed media
288 Nozomi Hiikage, 236 Cole St., Fell/Hayes, painting
289 Sharla C. Flock, 214 Shrader St., Fell/Hayes, photography
290 Margaret A. Barrett, 2268 Fulton St., Stanyan/Parker, watercolor, H
291 Helen Key, 210 Ewing Terrace, Turk/Anza, ceramics, H
292 Kat, 431 9th Ave., Geary/Anza, watercolor
292a Adam Vanderhoof, 418 12th Ave., Geary/Anza, painting
292b David Tirado, 807 Cabrillo St., at 9th Ave., painting
293 Georgianna Krieger, 773 15th Ave., Cabrillo/Fulton, sculpture
294 Mary Lois Hare, 578 20th Ave., Anza/Balboa, sculpture
295 Francesca Pera, 762 23rd Ave., Fulton/Cabrillo, mixed media
296 Edward R. Sherman, 652 26th Ave., Anza/Balboa, painting
297 James Jarrett, 659 28th Ave., Anza/Balboa, painting, H
298 Micah Liedeker, 590 28th Ave., Anza/Geary, painting
299 Maggie Malloy, moved to Hunters Point, Oct. 27-28
299a Sam Wakugami, 3117 Clement St., at 32nd Ave., painting
300 Andrey Senyonov, 736-A 33rd Ave., at Balboa, painting
301 Ted Vasin, 895 34th Ave., #5, at Fulton, painting
302 Barbara Landis, 689 37th Ave., Balboa/Anza, photography, H
303 Melanie Miguel, 770 42nd Ave., Balboa/Cabrillo, sculpture
303a Mike Birgg, 428 43rd Ave., at Geary, photography
304 Nicolette Ausschnitt, 166 27th Ave., Lake/El Camino del Mar, painting
305 Muffin Hych, 346 25th Ave., at California, painting
305a Ted Wen, 1501 Lincoln Way, #402, at 16th Ave., painting
306 Kathleen Paulson-Salenfriend, 27 14th Ave., at Lake St., painting
307 Rachel Murray Meyer, 1027 Lake St., 11th/12th Aves., technology/new media
308 Vince Meyer, 1027 Lake St., 11th/12th Aves., furniture
308a Roland Michel, 193 10th Ave., California/Lake, photography, H
309 Fong Fai, 239 12th Ave., Clement/California, painting
310 Virginia Cornell, 363 10th Ave., Geary/Clement, photography, H
311 Edie Plotinsky, 141 6th Ave., California/Lake, ceramics, H
312 David Carr, 325 Cornwall St., California/5th Ave., painting
313 Marie Wylan, 325 Cornwall St., California/5th Ave., painting
314 Rachel Deist, 217 4th Ave., Clement/California, ceramics, H
315 David Wayne Floyd, 202 4th Ave., California/Clement, mixed media
316 Anna Won, 332-A 2nd Ave., Geary/Clement, photography
317 Jax, 3522 Geary Blvd., #4, Jordan/Palm, painting
318 Douglas P. Morgan, 331 Cherry, Clay/Sacramento, painting
319 Deborah Philipp, 3245 Clay St., Lyon/Presidio, painting
320 Eleanor Dickinson, 2125 Broderick St., Washington/Clay, drawing
320a Discobabyart, 2735 Clay St., #8, Pierce/Scott, painting
321 Veerakeat TongpaiBoon, 2613 Pine St., Scott/Divisadero, painting, H
322 Julie Peisner, 1100 Gough St., Geary/Ellis, photography, H
323 Cary Silberman, 1671 Bush St., Franklin/Gough, painting
324 Tjasa Owen, 1850 Union St., #5, Laguna/Octavia, painting, H
2006-A Lombard St., Fillmore/Webster, H
325 John Christensen, photography
326 Devora Geday, painting
327 Genna Panzarella, painting
328 Jennifer Siegal, sculpture
329 Dmitri Stroganov, painting
330 Carolyn Reid, 125 Alhambra St., Pierce/Mallorca, sculpture
331 Diana Bradley, 2961 Vallejo St., Lyon/Baker, watercolor, H
332 Jane B. Grimm, 2961 Vallejo St., Lyon/Baker, sculpture
Photography Alliance, Presidio Alliance Building, #563, Lombard St., Gate/Ruger St., H
333 Christine Bois, photography
334 Regina Elkan, photography
335 Ed Hamilton, photography
336 Anne Howson, photography
337 John Marino, photography

Fort Mason Complex, Laguna/Marina, H

Fort Mason 5, Gate House, H

- 338 David Booth, photography
339 Richard Bruni, photography
340 Remarque Loy, mixed media
341 Susan Tibbon, painting
342 Laura Williams, painting

Bay Printmakers, Fort Mason, Building A, Conference Center, H

- 343 Ingrid Caras, printmaking
344 Curtis Fields, printmaking
345 Sachiko Green, printmaking
346 Jack Jacobson, printmaking
347 Janet Jones, printmaking
348 Robert Jones, photography
349 Tak Kanehira, printmaking
350 Mike Kimball, printmaking
351 Regina Kirschner-Rosenzweig, printmaking
352 Linda Masotti, mixed media
353 Joe Ramos, printmaking
354 Steve Reoutt, painting
355 Fernando Reyes, printmaking
356 Studio Studio Inc., printmaking
383a Turaj, printmaking
383b Edmea Acuña Keele, printmaking
383d Elizabeth Tana, printmaking

ArtVibe, Fort Mason, Building C, #205

- 357 Paul Baker, sculpture
358 Christine Dhein, wearable art/jewelry
359 Adele Shaw, painting
360 Shahasp Valentine, wearable art/jewelry
260a Laura Jacobs, glass
361 Jennifer Wolfe, wearable art/jewelry
383a Virginia Bowen, painting
383c Shirin Tolle, mixed media

Fort Mason Building C, #210, H

- 362 Connie M. Begg, photography
363 Brady Nadell, painting
365 Christine U'ren, mixed media
366 Tina Lauren Vietmeier, printmaking
367 Inge Behrens, Fort Mason, Building C, #220, painting, H
368 Carmen Wolf, Fort Mason, Building C #220, painting, H

Fort Mason, Building C, #230, H

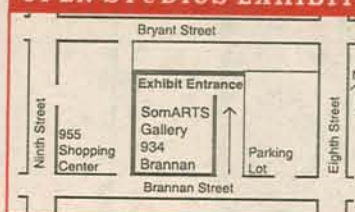
- 369 Susan Ashley, painting
370 Joanna Davenport, watercolor
371 Ruth Wakerlin, watercolor
372 Kevin Waller, ceramics
373 Cindy Ware, painting
374 Peter Leone McCormick, Fort Mason, Building C, #235, printmaking, H
375 Jody McMillan, Fort Mason, Building C, #235, printmaking, H

Fort Mason, Building C, #260, H

- 376 Anna W. Edwards, painting
377 James Moore, sculpture
378 Alan Moore, watercolor
379 Takeshi Nakayoshi, painting
380 Leitha L. Thrall, sculpture
381 Diana Lynn, Fort Mason, Building C, #355, Laguna/Marina, fiber, H
364 Skip Shimmim, Fort Mason, Building C, #355, Laguna/Marina, painting, H
382 Dianne Estrin, Fort Mason, Building C, #362, Laguna/Marina, photography, H
383 Peggie C. MacDonald, Fort Mason, Building C, #362, painting, H



OPEN STUDIOS EXHIBIT



See maps on preceding pages.

ArtSpan gratefully acknowledges the generosity of ABC 7/KGO-TV, The Art Store, ArtMecca.com, Bank of America, CitySearch.com, Duetsche Banc Alex Brown, Crystal Geyser, Diesel Design, Golden Brands Distributing, Richard Grand Foundation, Grants for the Arts/SF Hotel Tax Fund, Infinity Outdoor, International Artexpo California, the San Francisco Bay Guardian, Thomas Bros. Maps, Tower Records, Vitra, Inc. and many individual donors.

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Monday 15

From page 95

Nam June Paik. Works by the two artists. Through Nov 11.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Back to the Bay: An Exploration of the Marginal Zones of the San Francisco Bay." An examination of 50 sites around the Bay. Through Nov 4. "Situation Zero: Recent Art from Portugal." A survey of works by Helena Almeida, Miguel Branco, Filipa César, João Onofre, Noé Sendas, and the Zé dos Bois Art Collective. Through Nov 4.

Bay Area

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "A Legacy of Early California Paintings: The Shumate Collection." Paintings from the 19th-century art collection of Dr. C. Albert Shumate. Through Nov 4. "Pasajes y Encuentros: Ofrendas for the Days of the Dead." Altars and artwork by Bay Area Chicano and Latino artists. Oct 13-Nov 25. "Wrapped in Pride: Ghanaian Kente and African American History." Ghanaian kente cloth exhibit, Oct 13 to Jan 13, 2002.
UC Berkeley Art Museum 2625 Durant, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths, free for 12 and under, members, and UC Berkeley students and faculty. "Jessica Bronson/MATRIX 194: Heaps, Layers, and Curly." An installation by Jessica Bronson. Through Nov 11. "Ceal Floyer/MATRIX 192: 37'4" Conceptual art by Ceal Floyer. Through Nov 11. "Ten Shades of Green." Models, photographs, and drawings of environmentally friendly buildings. Through Dec 2.

10pm. "The Spirit of Sound" artwork inspired by music, featuring works by Jack Moreci, Michael Loggins, Sara O'Sullivan, Jimmy Miles, David "Elvis" Jarvey, and Quintin Rodriguez (reception Oct 25, 5:30-8:30pm). Oct 14-Dec 31.
Balazo/Mission Badlands Gallery 2811 Mission; 920-0896. Sat-Sun, 2-6pm. "Retina," multimedia artwork and performance by Molli Simon, Odell Shawn, Walter Kitundu,

and others. Fri/12, 8pm-midnight.
Rena Bransten Gallery 77 Geary; 982-3292. Tues-Thurs, 10:30am-5:30pm; Sat, 11am-5pm. Photographs by Candida Höfer; "Lovers," drawings and paintings by John Bankston (reception Thurs/11, 5:30-7:30pm). Oct 11-Nov 24.
Virginia Breier 3091 Sacramento; 929-7173. Tues-Sat, 11am-6pm. Works by Lucy Casson, Continued on page 100

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galleries

Opening

Ampersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm and by appt. "Fluttering Fairy Tales, or the Seduction of Illusion," mixed media works by Tanya Hastings; "Filly," installation by Megan Wilson (reception Fri/12, 5-8pm). Oct 12-Nov 9.
Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-

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THIS WEEK

Wed Oct 10 8pm
 Thu Oct 11 2pm
 Fri Oct 12 8pm
 Sat Oct 13 8pm
 Tickets: \$34-\$88

PREMIUM CONCERT

MTT conducts Brahms' German Requiem

Michael Tilson Thomas conductor
 Elizabeth Futral soprano
 Peter Mattei baritone
 SFS Chorus

Schoenberg Theme and Variations
 Krenek Die Nachtigall
 Brahms A German Requiem

Free pre-concert talk by Mary Ann Smart one hour prior
 Center Terrace seats not available.



Tilson Thomas

NEXT WEEK

Sun Oct 14 7:30pm
 Tickets: \$13-\$68

GREAT PERFORMERS SERIES
Gewandhaus Orchestra of Leipzig

Herbert Blomstedt conductor
 Nikolaj Znaider violin

Nielsen Violin Concerto
 Brahms Symphony No. 4



Blomstedt

Wed Oct 17 8pm
 Tickets: \$15-\$78

GREAT PERFORMERS SERIES
**Martha Argerich, piano
 Nelson Freire, piano**

Martha Argerich appears with Nelson Freire in music for two pianos.



Argerich

COMING UP

Thu Oct 18 8pm
 Fri Oct 19 8pm
 Sat Oct 20 8pm
 Tickets: \$15-\$85

James Galway plays Nielsen

Stanislaw Skrowaczewski conductor
 James Galway flute
 S. Skrowaczewski Music at Night
 Nielsen Flute Concerto
 Tchaikovsky Symphony No. 6. Pathétique

Free pre-concert talk by Laura Stanfield Pichard one hour prior



Galway

Sun Oct 21 2pm
 Tickets: \$28

SFS Chamber Music

San Francisco Symphony Musicians perform works by Mozart, Shostakovich and Beethoven.

Wed Oct 24 10am
 Tickets: General \$16

KATHARINE HANRAHAN
Open Rehearsal Series

See below for artists and program. Coffee and free donuts at 8:30am. Pre-rehearsal talk by Michael Beckerman at 9am.

Wed Oct 24 8pm
 Fri Oct 26 8pm
 Sat Oct 27 8pm
 Tickets: Davies \$15-\$85, Flint \$25-\$49

Gutiérrez plays Rachmaninoff

Andreas Delfs conductor
 Horacio Gutiérrez piano
 Blacher Variations on a Theme of Paganini
 Rachmaninoff Rhapsody on a Theme of Paganini
 Sibelius Symphony No. 2

Free pre-concert talk by Susan Key one hour prior



Gutiérrez

Mon Oct 29 8pm
 Tickets: \$20-\$105

SPECIAL EVENT | PENSION FUND CONCERT
Seiji Ozawa conducts SFS

Beethoven Symphony No. 8
 Berlioz Symphonie fantastique



Ozawa

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Opening

From page 99

Nicola Henshaw, Malcolm Martin, and Gaynor Dowling. Through Nov 10.
Build 483 Guerrero; 863-3041. By appt only. "Art Girl: The Collected Works of Dee Dee Russell," mixed media show of wearable art, video installation, and other works by Dee Dee Russell. Fri/12-Sat/13, 6-9:30pm.
Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "The Spirit of Sound" artwork inspired by music, featuring works by Jack Moreci, Michael Loggins, Sara O'Sullivan, Jimmy Miles, David "Elvis" Jarvey, and Quintin Rodriguez (reception Thurs/11, 7-9pm). Oct 11-Nov 24.
Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Elder Arts Celebration Exhibit," work by alumni, faculty, staff, and students over the age of 65 from various San Francisco art-teaching institutions (reception Sun/21, 3-5pm). Oct 16-Nov 4.
Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat 10am-5pm. "White Nights, Sugar Dreams," works by Shimon Attie (reception Thurs/11, 5:30-7:30pm). Oct 11-Nov 3.
Hespe 1764 Union; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm. Recent landscapes by Phoebe Brunner (reception Thurs/11, 6-8pm). Oct 11-Nov 7.
Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Darker with the Day," paintings by Stefan Kuten; new video work by Bob Linder (reception Sat/13, 3-5pm). Oct 13-Nov 21.
Logan Galleries California College of Arts and Crafts, 1111 Eighth St; 551-9210. Wed, Thurs, Sat, 11am-6pm; Tues, Fri, 11am-8pm. "The Artist's World," works by Paul McCarthy, Dave Muller, Jim Shaw, Guy Richards Smit, Bob and Roberta Smith, Michael Smith, Joshua White, and Annika Ström. Through Nov 21. "Extra Art: A Survey of Artists"

Ephemera, 1960-1999," invitation cards, postcards, flyers, posters, stickers, and more by various artists (reception Thurs/11, 7-8:30pm). Oct 12-Dec 8.
Max Furniture 1633 Fillmore; 440-9002. Tues-Sat, 11am-7pm; Sun noon-5. New paintings by Aaron Peterson, "Arianna," and Michael P. (reception Sat/13, 7-9pm). Oct 13-31.
Polanco Gallery 393 Hayes; 252-5753. Call for hours. "Dia de Los Muertos Exhibition," arts and crafts from Mexico relating to Dia de Los Muertos. Oct 11-Nov 10.
Pond 214 Valencia; 437-9151. Thurs-Sun, 3-8pm; also by appointment. "Reverse Flow," installations by Lamie Fox and Joshua Churchill (reception Fri/12, 6:30-9:30pm). Oct 12-Nov 9.
Presidio Alliance 563 Reger; 561-3993. Mon-Fri, 11am-3pm or by appt. Photography Alliance exhibit and sale, Sat/13-Sun/14, 11am-6pm.
Presidio Officer's Club Exhibition Hall 50 Moraga; (800) 965-4827 or www.atthepresidio.org. Mon, Thurs-Sun, 10am-5pm; Wed, 10am-8pm. "Japan at the Dawn of the Modern Age; Woodblock Prints from the Meiji Era, 1868-1912," 70 woodblock prints. Oct 13-Jan 21, 2002.
Ruby's Clay Studio and Gallery 552A Noe; 558-9819. Daily, 9am-7pm. "Clay Forms," new works by Carol Badran. Thurs/11-Tues/23.
San Francisco Academy of Art College Gallery 688 Sutter; 931-5892. Mon-Fri, 9am-5pm. "Without the Words to Explain Emotions," paintings by Gage Opdenbrouwer (reception Thurs/11, 5:30-8pm). Through Fri/19.
San Francisco Art Institute Walter and McBean Galleries, 800 Chestnut; 749-4563. Mon-Sat, 11am-6pm. "Mirrors of Water, Break Glass in Case of Fire," works by Los Carpinteros: Alexandre Arrechea, Dagoberto Rodriguez, and Marco Castillo (reception Wed/10, 5:30-7:30pm). Oct 11-Nov 17.

critic's choice: art

'San Francisco Sites and Expeditions'

Through Dec. 15, Southern Exposure

Moriah Ulinskas calls herself a "bashful gardener," but anyone who can make plants grow out of pavement doesn't need to be so modest. Ulinskas is one of five artists participating in Southern Exposure's indoor-outdoor exhibit; stop by the gallery to pick up a map, then head out into the city to find the art. To protest the use of "terminator" technology, a genetic modification that makes plants produce sterile seeds, Ulinskas has planted a rare species of wheat in three holes in the sidewalk (all within walking distance of the gallery). Dogs and pedestrians don't always give her seedlings the respect they deserve, but she devotedly continues to water them and clean up their plots, maintaining her three small but significant monuments to Mother Nature's diversity. The other artists in the show force the viewer into a more active role than simply tracking down a particular spot on the map. To experience one of Kate Pocrass's "mundane journeys," call (415) 364-1465 and listen to the message telling you where to go and what to do. Recently, Pocrass directed callers to visit Dolores Park, wait for something that threw them off balance, and then call back and leave a voice-mail message reporting on their findings. Experimental sound artist Loren Chasse is in the process of mapping San Francisco's sounds. He calls his project *Ear Afoot/Pedestrian Sonology* and asks interested viewers to e-mail him (earafot@hotmail.com) for information on his next event. Donna Schumacher's *Mourning* is a video projection in an architecture office, and graffiti artist Grey has created a gigantic mural that's almost invisible unless you know where to look — maybe the biggest hidden work of art you'll ever encounter. Tues.-Sat., 11 a.m.-5 p.m., 401 Alabama, S.F. (415) 863-2141. (Lindsey Westbrook)



IDENTITY CRISIS (2001), BY GREY

SomArts 934 Brannan; 552-2131. Tues-Sun, noon-4pm. "Open Studios 2001," featuring one artwork by each artist participating in Open Studios 2001. Through Oct 28. "City of Miracles/Ciudad de los milagros," multimedia exhibit by more than 50 local and international artists (reception Sat/13, 6-

10pm). Oct 11-Nov 3. See 8 Days a Week, page 68.
Patricia Sweetow Gallery 49 Geary; 788-5126. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Trauma Travel," works by David Huffman. Through Sat/13. Recent paintings by Cornelia Schulz (reception Sat/20, 3-

5:30pm). Oct 16-Nov 24.
3A Garage Architecture Gallery 27 South Park; 543-3347 ext 20. Tues-Fri, 11am-5:30pm. Recent photographs by Keith Petersen (reception Thurs/11, 6-8pm). Oct 11-Nov 2.
381g 381 Guerrero; 255-1821. Wed-Sat, noon-6pm and by appt. New works by

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Saturday October 13

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All proceeds benefit Pedal Power Building self-esteem, self-reliance and job skills for at-risk, inner-city youth in San Francisco.

*** Mt. Tam ride fee = \$35/\$32 or \$28** Register online or by phone by Oct. 12, 5pm. (add \$5 for day-of registration; fee includes BBQ, ride support, water bottle, maps, signs)

*** Crissy Cruise ride fee = \$20 per family** (includes discount admission to Exploratorium)

*** Youth races are free for 7-17 yr. old** beginners on any bike. (Prizes for all)

*** Sell and buy bikes & parts at the** Flea Market (Sellers fee-15% / sales)

*** Women's Forum is a moderated** roundtable discussion exploring ways to improve and increase participation of women and girls in cycling. (\$5 sliding scale donation at door)

*** The Freedom Machine narrated** slide show is a history of the influence of the bicycle on dress reform and women's liberation.

BIKE FEST 2001

BENEFITING PEDAL POWER

6:30 - 10am:
MT. TAM MADNESS
Epic Road Ride (63, 51, 32 miles)

CRISSEY CRUISE
Family Fun Ride (6.5 miles)

11am - 4pm:
CITY SERIES Youth Fun Races

BIKE CARNIVAL/ RODEO
Heavy Pedal Cyclecide

BIKE FLEA MARKET

BIKE ARTS, CRAFTS, REPAIR CLASSES

6 - 10pm:
WOMEN & the BICYCLE Forum
The Freedom Machine

CLIF **BICYCLE COALITION** **MARIN** **exploratorium** **CITY CYCLE OF SAN FRANCISCO** **GUARDIAN** **TRIPS FOR KIDS**

Gabriel Clothes (reception Fri/12, 7-10pm).
Through Nov 3.
Tinhorn Press and Gallery 528 Laguna; 626-1508. Mon-Sun, 7:30am-10pm. New prints by Terry Chastain and John Gruenwald. Through Nov 30.
21 Grand 21 Grand, Oak; (510) 444-7263. Thurs, 1-8pm; Fri-Sun, 1-6pm. "Nate-O-Matic Fabrications," assemblage sculptures by Nate Scott (reception Thurs/18, 7-10pm). Oct 11-Nov 4.

Bay Area

Ardency Gallery 709 Broadway, Oak; (510) 836-0831. Tues-Sat, 11am-5pm. "Architects of the Information Age," work by Ezra Li Eismont (reception Sat/13, 5-8pm). Oct 11-Nov 10.
Flora Lamson Hewlett Library Graduate Theological Union, 2400 Ridge, Berk; (510) 649-2541. Call for hours. "Jesus, This Is Your Life: Stories and Pictures by Kids," work by children age four to 12. Through Nov 16.
"Holocaust Drawings," 21 works on paper by Cleve Gray (reception Nov 8, 5-7pm). Oct 15-Jan 25, 2002.
Mussi Artworks Foundry and Gallery 729 Heinz, Space 10; Berk; (510) 644-2735. Mon-Thurs, 10am-5pm (or call for an appointment). "Employee Art Exhibition," Sat/13, 6-10pm.
Trax Ceramic Gallery 1306 Third St, Berk; (510) 526-0279. Sat, 10am-5pm and by appt. "Cut Plates and Bowls," ceramics by Annabeth Rosen; "Just Jars," ceramics by Sandy Simon (reception Sat/13, 5-7pm). Oct 13-Nov 3.

Ongoing

Adobe Books 3166 16th St; 864-3936. Daily, noon-10pm. "Blue," photographs by Robert Arnold. Through Nov 1.
Aurora Press 147 Natoma; 546-7880. Mon-Sat, 11am-5pm. New monotypes by Gustavo Ramos Rivera. Through Sat/13.
Durka Chang Gallery Hotel Nikko, 222 Mason; 474-4532. Call for hours. "The Beat Goes On ... Bay Area Abstract," paintings by Kenjilo Nanao, Susan Parker, Fritz Rauh, Cheryl Yane, and Jack Wright; metal sculpture by Chuck Splady; and works in glass by David Ruth. Through Fri/12.
Erickson and Elins 345 Sutter; 981-1080. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "Sob a Abóboda," works by Bob Nugent. Through Sat/13.
Gallery Sanchez at Noe Valley Ministry 1021 Sanchez; 822-9581. Daily, 10am-3pm. Works by the ARC San Francisco seniors. Through Fri/12.
Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. Drawings, prints, paintings, installations, and videos by Chris Johanson. Through Nov 3.
Pasquale Iannetti 531 Sutter; 433-2771. Mon-Sat, 10am-6pm. "Four Centuries of Master Prints," original prints from the 16th century to the present. Through Mon/15.
Richard MacDonald 445A Sutter; 263-5490. Sun-Mon, 10am-6pm; Tues-Thurs, 10am-8pm; Fri-Sat, 10am-9pm. A collection of bronze sculptures by Richard MacDonald. Through Sun/14.
Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5pm. "El Mes Latino Americano," mixed-media show; "Arias y Aragón," photographs by Andrias Arias and Susana Aragón; "AM/PM," video installation by Arias and Aragón. All exhibits through Sat/13.
Museum West Fine Art 170 Minna; 546-1113. Mon-Wed, Fri-Sat, 9am-6pm; Thurs, 9am-7pm. "Two Person Show: New York Artists," works by Shawn Dulaney and Josette Urso. Through Sat/13.
New Langton Arts 1246 Folsom; 626-5416. Wed-Sat, noon-5pm. Selections from the Video Art for the Bar Series by Jessica Bronson. Through Sat/13.
Octavia's Haze 498 Hayes; 255-6818. Tues-Sat, noon-6pm; Sun, 11am-5pm. New paintings by Audrey Welch. Through Nov 4.
111 Minna Gallery 111 Minna; 974-1719. Tues-Fri, 1-7 pm; Sat, 4-7pm. "Remixed," new paintings by Dzine. Through Sat/13.

Quotidian 760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Works on paper by Meg Hitchcock. Through Oct 27. Works by Keith Boadwee, Frank Haines, and Evan E. Jourden. Through Dec 4.
Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. "Old Kingdom," works by Paul Bridenbaugh. Through Nov 10.
San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "Murphy and Cadogan Award Exhibition," part two features Wanda Chan, David Duhig, Jennifer Elia, Alesha Fiandaca, David Hevel, Elvira Hufschmidt, Ellen Lake, John O'Malley, and Nienke Sjaardema. Through Sat/13.
San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Masquerade," all-media exhibition featuring works by the artists from SFWA (reception Thurs/11, 5:50-7:30pm). Through Oct 29.
Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm; Sat, by appt. "Exchange," works by Philip Buller (reception Wed/10, 5:30-7:30pm). Through Nov 2.
Marcel Sitcoske 251 Post; 434-4804. Tues-Sat, 10am-6pm; Mon, by appt. Work by John Kalyrnios. Through Sat/13.
Skylight Gallery San Francisco Public Library, Main Branch, 100 Larkin, Sixth fl; 557-4560. Sun, noon-5 p.m.; Mon and Sat, 10am-6pm; Tues-Thurs, 9am-6pm; Fri, noon-6pm. "Zapfest: Calligraphic Type in the Digital Age." Hermann Zapf and his wife Gundrun Zapf von Hesse played a key role in the calligraphy revival of the last century, and they invented many of the typefaces that are now part of our modern desktop-publishing vernacular. Both Zapfs began their careers in the 1930s, but they have fearlessly embraced the new possibilities of the digital age. The exhibit explains a little about how their fonts evolved during the journey from the mind of the artist to the pull-down menu on your computer. It also includes examples of the huge, hand-drawn letters that a calligraphers submit to companies such as Adobe or Microsoft for digitization. Through Oct 31. (Westbrook)
Southern Exposure 401 Alabama; 863-2141. Tues-Sat, 11am-5pm. "Byproduct: Deviations from Design," featuring work by Kurt Bigenho/The Department of Shape Research, Beej Cronin, design raw, Catherine Harris and Sarah Kuehl, Matthew Hebert, Rebecca Miller, Sven Newman, Numen Associates, and Martin Venezky/Appetite Engineers. Through Sat/13. "San Francisco Sites and Expeditions," projects by Loren Chasse, Grey, Kate Pocrass, Donna Schumacher, and Moriah Ullinskas. Through Dec 15. See Critic's Choice.

Thacher Gallery University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "Shooting Farm Workers," photographs by Richard Steven Street. Through Sun/14.
39th Exposure Gallery and Studio San Francisco Film Centre, Bldg 39, 39 Mesa, Studio 4; 561-3123. Tues-Sat, 1-6pm and by appt. "Beneath the Borqa in Afghanistan," a documentary film and photos from Afghanistan focusing on the effects of warfare, drought, and oppression. Extended through Nov 3.
Traywick 1316 10th St, Berk; (510) 527-1214. Tues-Sat, 11am-6pm. New work by Amy Kaufman. Through Sat/13.
Triangle Gallery 47 Kearny; 392-1686. Tues-Sat, 11am-5pm. New works by gallery artists. Through Sat/13.
Vorpai 393 Grove; 397-9200. Tues-Sat, 11am-6pm. New paintings by Tim Weldon (reception Thurs/11, 5:30-8pm). Through Sat/13. "Autumn Salon," paintings, sculpture, and works on paper (reception Thurs/11, 5:30-8pm). Through Nov 3.

Bay Area

Artisans 78 East Blithedale, Mill Valley; (415) 388-2044. Tues-Sat, 11am-6pm; Sun, 11am-5pm. "October Landscape Show," works by Donna Stropes, Kate Solari Baker, Jann Pollard, and Randall Sexton. Through Nov 1.
Bay Area Center for the Consolidated Arts 1010 Murray, Berk; (510) 486-0520. Thurs-

Sat, 10am-6pm. "Landscape," works by various artists. Through Oct 26.
Creative Growth Art Center 355 24th St, Oak; (510) 836-2340. Mon-Fri, 11am-5:30pm and by appt. "Out of Line: Drawings That Push the Boundaries," works by Kerry Damianakes and Dan Miller. Through Fri/12.
Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. "Inside Editions," works by nine artists (collectors reception Wed/10, 7pm). Through Fri/12.
Mills College Art Museum 5000 MacArthur, Oak; (510) 430-2164. Tues-Sat, 11am-4pm; Sun, noon-4pm. "True Grit: Seven Female Visionaries before Feminism," works by Lee Bontecou, Louise Bourgeois, Jay Defeo, Claire Falkenstein, Nancy Grossman, Louise Nevelson, and Nancy Spero; "In Spite of Everything, Spring: Jacqueline Lamba 1910-93," works by the surrealist. Both exhibits through Sun/21. "Unearthing Traditions: Japanese Expressions in Clay and Ink," selections from the Mills College Permanent Collection (reception Nov 4, 3-5pm). Through Oct 21.
A New Leaf 1286 Gilman, Berk; (510) 525-7621. Wed-Fri, 11am-5pm; Sat-Sun, 10am-5pm. "Sit on Art 2001," contemporary furniture show. Through Sun/14.
Nexus 2701 Eighth St, Berk; (510) 486-8118. Wed-Fri, 11a-6pm; Sat-Sun, noon-5pm and by appt. "Verging On," new works by Claudia Alvarez, Diana Archila, Andrea Boeck, Mary Jones, Miel Paredes, Stacey Speyer, and Natalie Tyler. Through Wed/17.
Osher Marin Jewish Community Center 200 N. San Pedro, San Rafael; (415) 444-8000. Call for hours. "Djerba: The Jerusalem of Africa," photographs by Keren T. Friedman. Through Fri/12.
Pro Arts 461 Ninth St, Oak; (510) 763-4361. Wed-Sun, 11am-5pm. "Census 2000: Asian Pacific Islander Americans," works by Asian Pacific Islander American artists. Through Sat/13.

theater

Opening

Co-Dependent Lesbian Space Alien Seeks Same Theatre Rhinoceros, 2926 16th St; 861-5079. \$15. Previews Thurs/11-Fri/12, 8:30pm. Opens Sat/13, 8:30pm. Runs Thurs-Sat, 8:30pm; Sun, 7:30pm. Through Oct 28. The Half-Baked Players present Madeleine Olnek's comedy, performed with Olnek's 10-minute play *The Jewish Nun*.
49 Miles Exit on Taylor, 277 Taylor; 675-5995. \$10-25. Opens Fri/12, 8pm. Runs Fri-Sat, 8pm (also Nov 5, 8pm). Through Nov 10. Crowded Fire and Black Box Theatre present the world premiere of Trevor Allen's play set along San Francisco's 49 Mile Scenic Drive.
Under the Influence The Marsh, 1062 Valencia; 826-5750, \$9-18. Opens Thurs/12, 8pm. Runs Thurs-Sat, 8pm. Through Nov 3. The Marsh presents Michele Riml's collection of four comedic solo pieces, each starring a different actor.
When You Comin' Back, Red Ryder? Little Theater, San Francisco State University, 1600

Holloway; 338-2467. \$8-10. Previews Thurs/11, 8pm. Fri-Sat, 8pm (also Thurs/18, 8pm; Sat/20, 2pm); Sun, 2. Through Sun/21. Rhonnie Washington directs a cast of San Francisco State University actors in Mark Medoff's Tony Award-winning play.

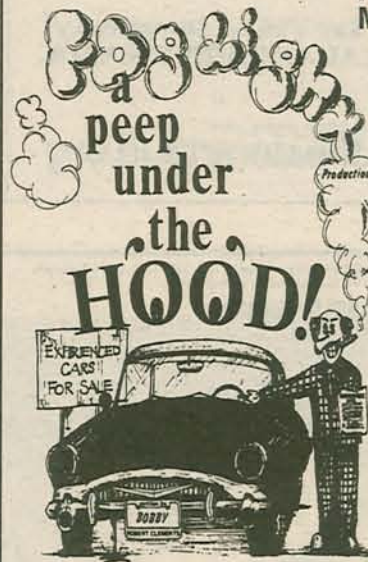
Bay Area

Nocturne Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949 or 1-888-4BRT-Tix. \$38-54. Previews Fri/12-Sat/13 and Tues/16, 8pm; Sun/14, 7pm. Opens Wed/17, 8pm. Runs Tues, Thurs-Sat, 8pm (also Sat, 2pm); Sun and Wed, 7pm (also Sun, 2pm). Through Nov 11. Berkeley Rep presents Adam Rapp's drama about a man facing his past; the playwright's brother, Anthony Rapp, stars.
Spinning into Butter Mountain View Center for the Performing Arts, Castro at Mercy, Mountain View; (650) 903-6000. \$22-40. Previews Wed/10-Fri/12, 8pm. Opens Sat/13, 8pm. Runs Tues, 7:30pm (no show Oct 30); Wed-Sat, 8pm (also Sat/20 and Nov 3, 2pm); Sun, 2pm (also Sun/21, Oct 28, 7pm). Through Nov 4. TheatreWorks performs Rebecca

Continued on page 102

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Kenneth McGee
Daryl Harper
Mary Ann Broussard

stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

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stage

calendar

theater, dance, spoken word,
comedy & performance

Opening

From page 101

Gilman's drama about how some anonymously made, racist threats unsettle an entire college campus.

Ongoing

Avow New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$18-35. Wed-Sat, 8pm; Sun, 2pm. Through Sat/20. Two good Catholics, Tom (Bill Smartt) and Brian (Scott Cox), ask their parish priest to oversee their wedding vows, planning together to raise the child of Brian's unwed pregnant sister Irene (Donna Trousdale Berry). But Father Raymond (Bruno Kanter) refuses, urging celibacy instead. Lean, frequently sharp and funny, Bill C. Davis's play ends up being an engaging melodrama despite a thin first act. Its firm if conflicted relationship with the Catholic church amounts to an insider's liberal plea. There's some clutter in the strictly utilitarian set and the gratuitous pop music transitions, but director Christopher Jenkins manages his actors with precision and economy. (Avila)

Chasing the Blues Rasselas, 1534 Fillmore; 751-0439. \$10. Fri-Sat, 7pm. Through Sat/20. Theater Rhubarb presents Jeffrey Nishimura's play about the rise and fall of a jazz singer.

Don't Make Me Look Too Psychotic Bannam Place Theater, 50A Bannam; 986-4607. \$15-18. Return engagement: Thurs-Sat, 8pm. Through Sat/20. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

An Evening with Beatrice Lillie New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-20. Fri/12-Sat/13, 8pm; Sun/14, 2pm. Layne Littlepage stars in a solo show about the noted comedian.

Fifty Two Percent Venue 9, 252 Ninth St; 646-0868. \$11-13. Thurs-Sat, 8pm; Sun, 7pm. Through Oct 28. The 18 Mighty Mountain Warriors perform a sketch comedy show about "the only thing Asian Americans have to fear: complacency."

Glamour Studio 300, Project Artaud, 499 Alameda; 255-1048. \$20 (Thurs, sliding scale). Thurs-Sat, 8pm (no shows Thurs/18-Sat/20). Through Oct 27. John O'Keefe's new play, performed in a 25-seat theater, is about a woman who is driven mad by her houseguests.

Hearts in Shadow Next Stage, 1620 Gough; 673-0304. \$12-20. Fri-Sat, 8pm. Through Oct 27.

CAFE continues its project of staging stories in multimedia settings with four tales exploring the darker side of love. Like last season's *Mapping the Box*, the show limps at the start but strides to the end. Neil Gaiman's "We Can Get Them for You Wholesale" is a flat, corny tale of jealousy revenge. On the other hand, Don Nigro's "Scarecrow" — a sly, well-acted horror story directed by Cris Cassell and set against the eerie beauty of Sara Iravani's animated cornfield — attains a high dramatic pitch. Dan Wilson directs Martha Soukup's "Arbitrary Placement of Walls," an uneven story of heartache morbidly overcome, featuring Laura (Lisa Roth) and the ghosts of three ex-boyfriends (Jeffrey Cohlman, Brett Arnott, and Sidney Burrows Jr. in Ethan Hoerneman's video treatment) who make her life a veritable obstacle course. The night's finale, Rafal Klopotoski's biting rendition of Chekhov's "The Little Apples," is the best overall. With four excellent performances, including Kenya Briggs's deft Cossack, it conveys all the force of the theme while avoiding the static quality that sometimes comes with staging narrative literature. (Avila)

Isaac A Traveling Jewish Theater, 470 Florida; 399-1809. \$12.50-25. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Nov 11. A Traveling Jewish Theater presents David Schulner's play.

The John Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Thurs, pay what you can). Thurs-Sat, 8pm. Through Oct 27. See "Being Ernst," page 53.

Lypsinka! The Boxed Set Alcazar Theatre, 650 Geary; 441-4042. \$25-40. Tues-Sat, 8pm; Sun, 7pm. Through Oct 28. She may be an internationally renowned glamour goddess, but Lypsinka still feels like a hometown girl. This Josie's Cabaret and Juice Joint veteran is back with a new extravaganza fresh from runs in New York and Los Angeles. Lypsinka, the brainchild of creator-performer John Epperson, continues to channel the voices of chanteuses past in a kind of psychotic karaoke. The result is bizarre, funny, unsettling, and sometimes inspired. The high point here is a series of contrapuntal telephone calls that sample and juxtapose snippets of schlocky movie dialogue in a mad bitch-goddess fugue. As the vertiginously self-obsessed world of entertainment seems ever more likely to disappear up its own fundament, there's something refreshingly old-world about Lypsinka. She's nothing but borrowed voices and gestures, but underneath all of that is an oddly genuine and original creature. (Rosenstein)

'One Hundred and Six Years of Comedy' Eureka Theatre Company, 215 Jackson; (510) 434-0734. www.eastenders.org. \$15. Series A: Wed/10, Sat/13, Thurs/18, Oct 26, 8pm; Sun/21, 3pm. Series B: Thurs/11, Fri/19, Oct 24, 27, 8pm; Sun/14, 3pm. Series C: Fri/12, Wed/17, Sat/20, Thurs/25, 8pm; Oct 28, 3pm. Eastenders Repertory Company's third annual one-act festival (10 comedy sketches in three rotating series) features works by Shaw, Coward, George S. Kaufman, and Dario Fo, among others. Series C begins with Tom Stoppard and Clive Exton's *The Boundary*, a delightful bit of wordplay set in the office of two aging lexicographers, Johnson (Don Cross) and Bunyans (Joe Higgins). A break-in has left their work in shambles and Johnson's prickly wife, Brenda (Celia Maurice), missing. Next, Wendy Wasserstein and Christopher Durang's *Medea* riffs on Greek tragedy and Diana Rigg's Broadway role. A sketchy sketch, it nonetheless percolates with a contagious New York zaniness captured best by Rebecca Moutray as Medea. Finally, Tony Kushner's *Reverse Transcription* gathers six American playwrights onstage to bury a seventh in a piece à la def that ponders (somewhat ponderously) success, death, art, and the HIV virus. Production quality varies throughout this collaborative effort, and *Transcription* and *Medea* — both written for gatherings of theater professionals — can come across as curios rather than as engaging theater, but presenting rarely seen one-acts from some of the greats adds considerable allure to this ambitious program. (Avila)

The Room and Celebration Geary Theater, 415 Geary; 749-2228. \$11-61. Wed/10-Sat/13, 8pm (also Wed/10, 2pm); Sun/14, 2pm. The American Conservatory Theater's program of Harold Pinter one-acts includes Pinter's first play, 1957's *The Room*, and his most recent, *Celebration* (making its U.S. premiere here). The double bill points up how far the master playwright has come in his 40-odd years of work and how surprisingly congruent his style, themes, and language have remained. *The Room*, a brief and brutal Greek tragedy played out in a boardinghouse, and *Celebration*, a viciously funny farce set in a tony restaurant, are both about rooms as wombs, false sanctuaries that do little to protect their occupants beyond supporting their fragile masks. Director Carey Perloff navigates the subtextual minefields of these plays with tremendous precision and skill; cast in the two pieces, Peter Riegert is an absolute joy as both a deaf landlord and a foul-mouthed fat cat, and Diane Venora does wondrous work as an oppressed housewife and her wildly un-laced counterpart. (Rosenstein)



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• **The Search for Signs of Intelligent Life in the Universe** *Theatre on the Square*, 450 Post; 433-9500. \$35-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3); Sun, 3 and 7:30pm.

Through Oct 28. Sixteen years after her play's first appearance, Jane Wagner's script still ranks among the most brilliant theater writing of recent decades. Its 13-character universe still crackles with the breadth of its thought, humor, and compassion. Lily Tomlin remains a spot-on powerhouse, etching seamless worlds with the vocal and gestural versatility of a master. Without losing any of her remarkable energy, she's gained subtlety and authority since the original run, and under Wagner's crystalline direction she takes flight. (Rosenstein)

Seventy Scenes of Halloween *Thick House*, 1695 18th St; 401-8081. \$15 (previews and Thurs, pay what you can). Thurs-Sun, 8pm (also benefit performance Mon/22, 8pm). Through Oct 28. Encore Theatre Company performs Jeffrey M. Jones's fast-paced comedy about a wild Halloween night with a witch and a beast.

Shocktoberfest!! 2001: Carnival of Hallucinations *Exit Theatre*, 156 Eddy; 820-1400. \$18. Thurs-Sat, 8pm. Through Nov 10. The Thrillpeddlers present two newly translated one-acts from the Grand Guignol Theatre of Paris ("Maker of Monsters" and "Kiss of Blood," both originally performed in 1929); plus "The Torture of Cavaradossi," by Daniel Zilber.

69Stories *Il Teatro* 450, 449 Powell; 433-1172. \$17-20. Thurs/11-Sat/13, 8pm; Sun/14, 2 and 7pm. Mollena Williams revives her solo show set in the local S-M community.

Sweet Table at the Richelieu *Potrero Hill Playhouse*, 953 De Haro; (510) 845-2687. \$12-15. Thurs-Sat, 8pm. Through Oct 27. See "Being Ernst," page 53.

The Tempest *The Balclutha*, Hyde St Pier, Hyde at Jefferson; 762-2071, ext 1. \$10-15. Sat-Sun, noon. Through Sun/21. The African American Shakespeare Company performs Shakespeare's tale aboard the historic vessel *Balclutha*.

Bay Area

Approach *Eighth Street Studio Theatre*, 2525 Eighth St, Berk; \$10-15. Thurs-Sat, 8pm. Through Oct 27. The Shotgun Players present Susan Wiegand's one-act play, which unfolds as a series of conversations and musings among a Girl (Marin Van Young), a Boy (Brent Rosenbaum), a Woman (Mary Eaton Fairfield), and a Man (Aaron Lucich) as they discover (and rediscover) themselves and one another in a psychological landscape of desire and self-interest. Alternately propitiatory to and wary of one another, like the proverbial frog and scorpion whose story serves as the play's leitmotif, the characters appear and disappear through Michael Frassinelli's elegant set design, a row of roughhewn marble slabs that suggest the fissures between the characters. Director Katie Bales Frassinelli's respectful treatment may be too reserved, however. Wiegand has her characters speak and reason in ways that are alternately compelling and predictable. With strong performances from a cast that gets the most from the dialogue, it's ultimately the play itself that has the furthest to go in approaching self-realization. (Avila)

Swanwhite *Transparent Theater*, 1901 Ashby, Berk; (510) 883-0305. \$20 (Sun, pay what you can). Thurs-Sat, 8pm; Sun, 7pm. Through Sun/21. Brand-new company Transparent Theater ambitiously selects as its inaugural work August Strindberg's *Swanwhite*, performed in a new translation by Transparent board member Jacob Christfort. Written in 1901, the same year as his masterful *A Dream Play*, *Swanwhite* is loaded with familiar Strindbergian motifs: a fairy-tale setting including a maiden, a putative rescuer, and a tower; fears of losing oneself in the other; life portrayed as a hellish prison. It's an intriguing mix and a worthwhile play, and Christfort's talented translation preserves Strindberg's music while dispensing with the stuffy awkwardness of most renderings of the playwright's works into English. But unfortunately the piece often far exceeds the company's

limited skills and experience: some of the acting is downright amateurish, and Strindberg's compelling fusion of text, subtext, and mythic resonance only rarely shines through. (Rosenstein)

36 Views *Roda Theatre*, 2015 Addison, Berk; (510) 647-2949. \$10-54. Tues, Thurs-Sat, 8pm (also Sat/13, Thurs/18, Oct 27, 2pm; no show Sept 21); Wed and Sun, 7pm (also Sun, 2pm). Through Oct 28. Naomi Iizuka's much anticipated *36 Views* at Berkeley Rep centers around Darius Wheeler (Bill Camp), a dealer in Asian art with few scruples when it comes to acquiring what he wants. His latest object of desire is Setsuko Hearn (Liana Pai), a professor of East Asian literature. Tangled up in the sparring that comes with their mutual attraction is the discovery of a Japanese pillow book that could alter the careers of Setsuko and her senior colleague Owen (Peter Donat). The play's themes of authenticity, self-deception, and East-West exploitation are certainly compelling. But for me its concerns remained largely cerebral rather than visceral, and I found myself caring little for its pedantic, self-absorbed characters. The biggest surprise was seeing Iizuka's gift for poetic language neglected as she tried for a more accessible brand of realism, which came off stilted and flat. (Rosenstein)

dance

Ballet Nacional de Cuba *UC Berkeley*, Zellerbach Hall, Berk; (510) 642-9988. Fri-Sat, 8pm; Sun, 3pm. \$24-46. The classical company performs *Coppelia*, featuring choreography by general director and founder Alicia Alonso.

Companhia Paulo Ribeiro *Yerba Buena Center for the Arts Theater*, 700 Howard; 392-4400 or 978-ARTS. Thurs-Sat, 8pm (Dance/Screen program: Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. Sat, 6pm. \$6.) \$28-36. Paulo Riviero leads his contemporary Portuguese dance company in *Ao Vivo*. The Dance/Screen program includes videos of dances by Riviero and Clara Andermatt.

Chitresh Das *Cowell Theater*, Fort Mason Center, Marina at Laguna; 441-3687. Fri-Sat, 8pm. \$18-25. See "Ethnic Ethics," page 54.

The Erica Shuch Performance Project *The Store*, South of Market, San Francisco; call 415-558-8118 for location information. Fri-Sat, 8:30pm. Through Sat/20. \$15 (reservations required). ESP Project presents a new dance-theater work, *Choose Something like a Star*.

'The Hula Show' *Palace of Fine Arts Theater*, 3301 Lyon; 392-4400. Fri-Sat, 8pm (Sat, preceded by gala benefit dinner, 6pm); Sun, 2pm. \$25-30. See "Ethnic Ethics," page 54.

Aisha Jenkins and Laura Elaine Ellis *ODC Theater*, 3153 17th St; 863-9834. Fri-Sat, 8pm; Sun, 7pm. \$13-15. See 8 Days a Week, page 68.

Maxine Moerman Dancetheatre *Dance Mission Theater*, 3316 24th St; 273-4633. Thurs-Sat, 8pm. \$10-15. I finally figured it out: Maxine Moerman is out of this world. Why else would her dancers look as though they were absent from their bodies as well as her choreography? Caught in a state of permanent puzzlement, whether they are the blocky cartoon figures in *Code of Three*, the lonely girl grasping for memories in *Lullaby*, the dust-eating/blowing/throwing wackos in *Earth*, or the self-involved tangueros in *Youkali Tango*, Moerman's dancers always look at themselves, surprised to be where they are and to be doing what they do. Megan Nicely was particularly excellent with that deer-in-the-headlights approach in *Youkali Tango*. Moerman creates short, narrowly inflected phrases that she then constantly short-circuits, depriving her dances of anything like conventional logic. Cumulatively they do make sense, however — just don't ask me how. (Rita Felciano)

'Words on Dance' *Cowell Theater*, Fort Mason Center, Marina at Laguna; 441-3687. Mon, 7:30pm. \$17. San Francisco Ballet principle dancers Lorena Feijoo and Joan Boada — both trained at the National Ballet School of Cuba — converse with dance critic Octavio Roca.

Bay Area

Fellow Travelers Performance Group *Berkeley Ironworks Climbing Gym*, 800 Potter, Berk; (510) 465-3144. Sat-Sun, 8pm. Through Sun/21. \$15. See Critic's Choice.

Festival Fantasia *Sebastopol Community Center*, 390 Morris, Sebastopol; (707) 824-0533. Sat-Sun, 11am-7pm. \$10-12. More than 100 belly dancers are among the performers at this two-day festival of ethnic dance.

Oakland Ballet *Paramount Theatre*, 2025 Broadway, Oakl; (510) 625-8497. Fri-Sat, 8pm; Sun, 2pm. \$15-45. Oakland Ballet continues its 36th anniversary season with "Repertory Program II," featuring two premieres: *Like a Samba* and *Dark Light*, plus Walter Bourke's *Grande Tarantella* and Robert Moses' *Unión Fraternal*.

performance

'Ask Dr. Hal' *Odeon*, 3223 Mission; 648-8627. Wed, 9pm. Ongoing. Free. Harry S. "Dr. Hal" Robins performs his audience-interactive question-and-answer show.

DramaRama Long Play Finalists *Blue Bear School of Music*, Fort Mason, Bldg B, Second fl, Marina at Laguna; 626-4603. \$5. Fri, 7:30pm. Through Oct 26. The Playwrights' Center of San Francisco presents this series; this week's play is *Bach at Leipzig*, by Itamar Moses.

Edie Mecca, 2029 Market; 621-7000. Sun, 6pm. Through Sun/21. Call for price. The New York drag queen makes a special appearance at the "Sunday Bellini Sunday" show hosted by Mamie Van Gorgeous and LeMay.

'Girls Just Wanna Have Fun!' *Aunt Charlie's Lounge*, 133 Turk; 441-2922. Sat, 10pm and midnight. Free. Kristy Cruise hosts this drag revue.

'Guys 'R Dolls' *Santa Rosa ferry boat*, Pier 3, Embarcadero; 551-9785. Fri-Sat, 8 and 10pm. Ongoing. \$39.95. Brian Keith hosts a female-impersonation revue (featuring the cast of the

late Finocchio's) with comedy, elegant costumes, and theatrical performance.

'Investigating the Mission' *Intersection for the Arts*, 446 Valencia; 626-2787. Tues, 8pm. \$5-15. The history of the Mission is the focus of a performative reading hosted by playwright Naomi Iizuka and Campo Santo's Sean San José.

'Our Pants Are on Fire' 3252A 19th St; 664-9884. Sat, 8pm. \$5. Local improv group the Fibbs perform.

'A Peep Under the Hood' *Buriel Clay Theatre*, 762 Fulton; (510) 452-1921. Fri-Sat, 8pm (also Sat, 3pm); Sun, 7pm. A ruthless salesperson is the main character in this auto dealership-set comedy.

'ReOrient 2001' *Noh Space*, 2840 Mariposa; (510) 986-9194. Thurs-Sun, 8pm. \$15. Golden Thread Productions presents its annual festival of short plays by writers from and/or on themes about the Middle East. This week: *Abaga*, by Tornage Yeghizarian and Expatriates, by Myles Weber.

'Tongue and Trigger' *Jon Sims Center for the Performing Arts*, 1519 Mission; 554-0402. Fri, 8pm. \$5-10. Photographer Cara Judea Alhadef and vocal improviser and poet Nicole Sumner present a multimedia piece that uses "voice as found object."

'Tsukimi — A Moon Festival Concert' *University of San Francisco, Gershwin Theater*, 2350 Turk; 775-6207. Sat, 7:30pm. \$15-20. Gen Taiko performs an evening of theater and music in honor of the moon.

'The Unauthorized Rolling Stones' *Glas Kat Supper Club*, 520 Fourth St; 345-3644. Fri, 9pm. \$20. A live performance with a band, dancers, and a light show pays tribute to the Rolling Stones.

'White Rabbit' *New Langton Arts*, 1246 Folsom; 626-5416. Installation Wed-Sat, noon-5pm. Free. Play Fri, 8pm. \$8-10. Artist collective hobbypopMUSEUM and author Kevin Killian present an installation and a play about America's influence on German culture.

Bay Area

'Lucky Dog Theatre: Full Spectrum Improvisation' *Knights of Columbus Hall*, 167 Tunstead, San Anselmo; 564-4115. Sat-Sun, 5pm. \$12. Joya Cory directs this improv theater group.

'Walking on Turtle Island' *La Peña Cultural Center*, 3105 Shattuck, Berk; (707) 556-7085. Thurs, 8pm. \$10-15. Actor Robert Owens, who is of Lakota and Cherokee ancestry, stars in a solo show celebrating Native American culture that incorporates songs, poetry, and 21 different characters.

comedy

Bay Area Theatresports *Bayfront Theater*, Fort Mason Center, Marina at Laguna; 474-8935. Thurs, 8pm: "Battle Royale," \$7. Fri, 8pm: "Theatresports: Battle of the Ages: Doom vs. Hope," \$10; 10:30pm: "Wrecking-ball Rep," \$7. Sat, 8pm: "More or Less," \$10; 10:30pm: "Into the Cave," \$7. Sun, 8pm: "Theatresports," improv competition, \$6.

Brainwash Cafe 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free.

848 Community Space 848 Divisadero; 541-5610. Mon, 8:30pm: "Monday Night Gay Comedy Showcase," with host Scott Silverman and Bob Douglas, Jane Barbone, Nick Leonard, Erin Souza, Bridget Schwartz, and others, \$8.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: open mic with host Tony Sparks, \$1-3.

The Mock Cafe 1074 Valencia; 826-5750, ext 2. Fri, 9pm: preshow with Mike Spiegelman, \$7; 10pm: sketch comedy, \$7. Sat, 9pm: stand-up comedy open mic, \$7. **One World Cafe** 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Petteys, free.

Continued on page 104

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film
calendar first runs, rep films, & movie clock

Comedy

From page 103

'Queer Comedy Quack Up' Herbst Theatre, 401 Van Ness; 392-4400 or www.koshercomedy.com. Sat, 8pm. \$20-25. See 8 Days a Week, page 68.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: San Francisco "Comedy Beat," with comedy, improv, and music, \$7.

Sea Biscuit 3815 Noriega; 661-3784. Wed, 8pm: open-mic comedy with hosts Tony Sparks and Tom Smith, free.

Bay Area

Kimball's East 6005 Shellmound, Emeryville; (510) 658-2555, ext 4. Wed, 7pm: "The Other Comedy" multicultural comedy showcase, free (\$5 after 7pm).

Mingles 370 Embarcadero, Jack London Square, Oakl; (510) 466-5735. Fri, 7pm: "The Other Comedy" multicultural comedy showcase, free (\$5 after 7pm).

Tommy T's 1655 Willow Pass, Concord; (925) 686-LAFF Thurs, 9pm: "BET Comedy with Luenell," call for price. Fri-Sat, 8pm: Poppy Champlin and Lee Levine, \$10-15.

spoken word

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time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1122 Folsom; 864-3842. "Spoken Word Salon," with open mic and featured reader, hosted by Diamond Dave Whitaker, 8pm, free. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Cafe Poetry in Celebration of Arts Day," with host Kira Allen and open mic, 7:30pm, \$2. Starry Plough 3101 Shattuck, Berk; (510) 841-2082. Poetry slam with MC Charles Elik, 8:30pm, \$5.

Thursday: Café 1428 1428 Alice, Oakl; (510) 239-2239, ext 2899. "Poet Skool! The Afro-NeoPolyTan Poetry Series," with host Paradise Freejahlve, 7-10pm, free. Dalva 3121 16th St; (925) 216-3592. "Poetry Mission," with host Harvey, featured reader Shailja Patel, and open mic, 7pm, free. Unitarian Center 1187 Geary; 338-1527. The Poetry Center hosts a reading by poets Claudia Rankine and Linda Norton, 7:30pm, \$7.

Friday: Yakety Yak 679 Sutter; 351-2090. "Friday Night Poetry at the Yak," featuring Laura Mann and open mic with host Gail Mitchell, 7:30pm, free. Starbucks Bayhill Shopping Center, 851 Cherry, San Bruno; (650) 652-4668. "Spoken Word Slamma Jamma" open mic, 7:30pm, free.

Saturday: Berkeley Art Center 1275 Walnut, Berk; (510) 527-9753. "Rhythm and Muse," with featured readers Joan Gatten and John Rowe, plus open mic, 7pm, free.

Sunday: Justice League 626 Divisadero; 255-9035. "Second Sundays," featuring Marc Bamuthi Joseph, 8pm, \$10-15. See 8 Days a Week, page 68.

Monday: Notes from Underground 2399 Van Ness; 928-8904. "Celebration of the Word," with host Jeanne Powell and featured reader Lara Monroe, 7pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic featuring the Dee Spencer Trio, 8pm, free. Café de la Paz 1500 Shattuck, Berk; (510) 843-0662. "Poetry Nitro," featuring the Whittier Arts Magnet School and open mic with host Mark States, 7pm, free.

Tuesday: Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free. Bird and Beckett Books and Records 2788 Diamond; 586-3733. Poet Elizabeth Sartain plus open mic, 7:30pm, free. Coffee Mill 3363 Grand, Oakl; (510) 465-3935. Featured readers Steve Arntsen and Kathleen Dunbar, plus open mic, 7pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, Anthoni Patel, and Chuck Stephens. Film intern is Alec Nevala-Lee. See Rep Clock, page 112, and Movie Clock, page 113, for theater information.

Mill Valley Film Festival

The 24th annual Mill Valley Film Festival continues through Sun/14. Venues are the

Outdoor Art Club, 1 West Blithedale, Mill Valley; Rafael Film Center, 1118 Fourth St, San Rafael; and Sequoia Twin Theatres, 25 Throckmorton, Mill Valley. For tickets call (925) 866-9559 or go to www.mvff.com. All times are pm unless otherwise noted. For commentary see last week's Bay Guardian.

Wed/10

Rafael Prop and Berta 5. "Tribute: Jonathan Winters" 6:30. The Loneliness of Crocodiles 7. Judy's Time and My Mother India 7:15. The Hotel Upstairs and The Landfill 8:30. Jack the Dog 9. Making Metamorphosis 9:15.

Sequoia "Five @ Five: Hell to Pay" (shorts program) 5. Focus 6:45. Under the Skin of the City 7:15. Te Amo (Made in Chile) 9:15. The Zeros 9:30.

Thurs/11

Rafael Pettson and Findus: The Cat-naut 5. "Tribute: Malcolm McDowell" 6:30. Atanarjuat — The Fast Runner 7:30. A Cuban Legend 7:30. When Maryam Spoke Out 9:30.

Sequoia "Five @ Five: Too Soon to Tell" (shorts program) 5. Treading Water 6:45. Little Senegal 7. Vengo 9. Rudyland 9:30.

Fri/12

Rafael Ikingut 4:45. In the Wake 6. Ram Dass Fierce Grace 6:45. Spoils of War 7. Almost Elvis 9. Te Amo (Made in Chile) 9:30. Scheme C6 9:45.

Sequoia "Five @ Five: Not the Only One" 5. Tape 6:30. Y tu mamá también 7:15. All the Queen's Men 8:30. Chico 9:30.

Sat/13

OAC The Big Birthday Party 2. **Rafael** Atanarjuat — The Fast Runner 10:30a. "Young Rebels with a Cause" (shorts program) 11a. Prop and Berta 1. You Are Free 2:15. Calmness 4. e-dreams 4:15. "Animarathon" (shorts program) 5:45. "Tribute: Sissy Spacek" 6:30. Vengo 6:45. Who Needs Love 7:30. Under the Skin of the City 9:15. The Lost Skeleton of Cadavra 10. Carrie 10:15.

Sequoia Judy's Time and My Mother India 11a. Late Night Shopping 11:15a. "Canadian Bounties" (shorts program) 1. Focus 1:15. Moscow 3:30. Ochre and Water 4:30. No Man's Land 6:45. The Bank 7. Baran 9:30. Gangster No. 1 9:45.

Sun/14

Rafael Tape 11a. "Nick at Noon" (shorts program) noon. Ram Dass Fierce Grace 1:30. Assassin of the Tsar 2. "Animarathon" 2:30. Sounds Sacred 4. To End All Wars 4:30. TBA 4:45. The Man Who Wasn't There 6:15, 9:30. All the Queen's Men 7:15. Baran 7:30. e-dreams 9:30. Gangster No. 1 9:45. **Sequoia** Ikingut 10:45a. Sons Set in South Africa 11a. Y tu mamá también 12:45. The Dinosaur Hunter 1. There's Only One Jimmy Grimble 3. In the Bedroom 3:15. Lantana 6:15, 9:30. The Bank 6:30. No Man's Land 9:45.

Opening

Bandits See Movie Clock, page 113. (2:03) Century Plaza, Emery Bay, Grand Lake, Jack London, UA Berkeley.

Corky Romano Saturday Night Live's Chris Kattan stars as a regular guy forced to impersonate an FBI agent after finding out that he's the son of a Mafia kingpin. (1:26) Colma, Emery Bay, Grand Lake, Oaks.

Down from the Mountain See Critic's Choice. (1:38) Red Vic.

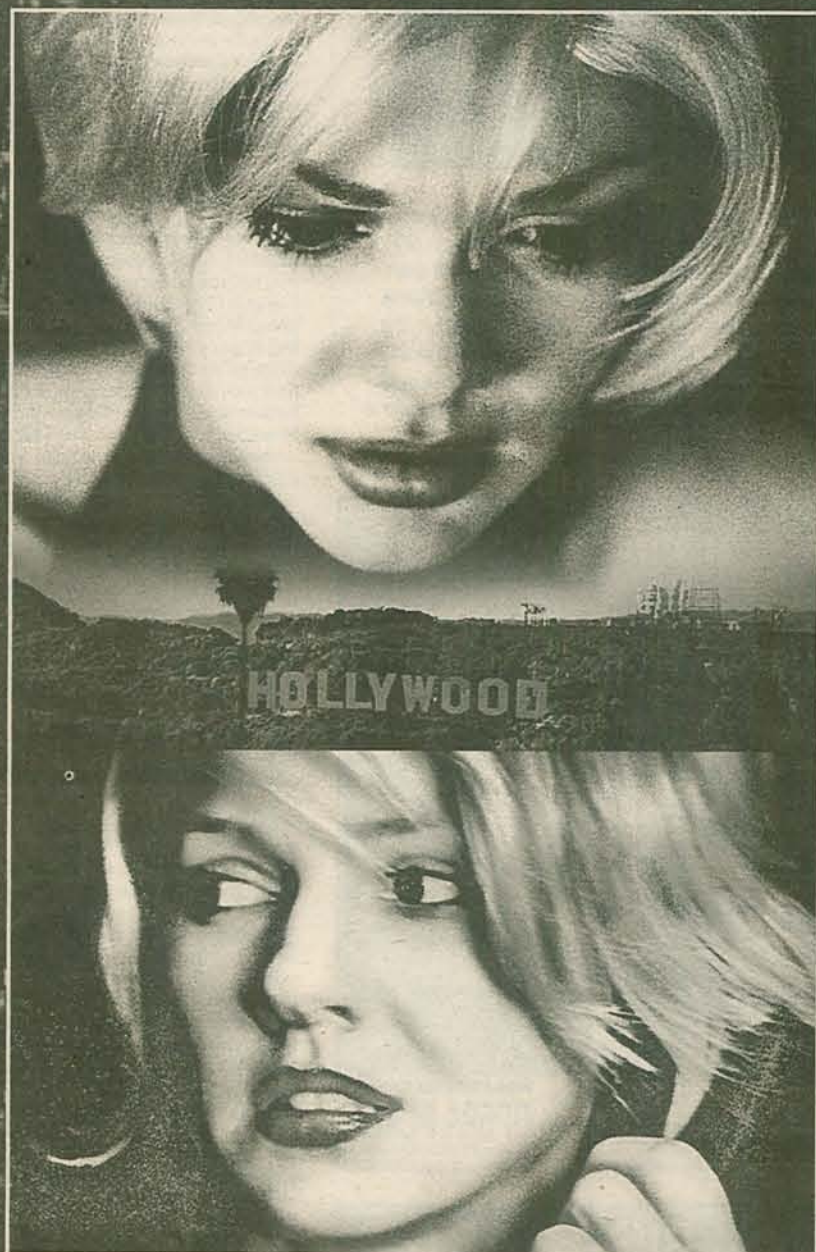
Iron Monkey See Tiger on Beat. (1:25) Emery Bay, Century Plaza, Jack London, UA Berkeley.

Mulholland Drive See "Jitterbug Contest," page 49. (2:36) Act I and II, Embarcadero, Piedmont.

Continued on page 106

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Glenn Kenny, PREMIERE MAGAZINE



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'Down from the Mountain'

Oct. 11-17, Red Vic

Anyone who has seen the Coen brothers' *O Brother, Where Art Thou?* is well aware that the film — ostensibly a pleasant riff on Homer's *Odyssey*, transported to 1930s Mississippi — owes much of its appeal to its soundtrack, a towering collection of bluegrass, blues, and country that quietly became a multimillion-selling phenomenon. The album includes a few old-timey artists (Harry "Mac" McClintock, James Carter and the Prisoners), but most of the contributors are contemporary musicians (Alison Krauss, Gillian Welch, Emmylou Harris) committed to preserving that old-timey sound. In the *O Brother* liner notes Joel Coen remarks, "The film is a valentine to the music," so it's pretty clear the folks behind the movie knew they were onto something special — a fact also supported by *Down from the Mountain*, a film by Nick Doob, Chris Hegedus, and D.A. Pennebaker that documents an evening of *O Brother* music staged at Nashville's Ryman Auditorium in May 2000, before *O Brother* was released. Now an album as well, *Mountain* captures the songs that make the *O Brother* soundtrack a pitch-perfect companion to its down-home setting, including "Big Rock Candy Mountain" (performed here by John Hartford, who also MCs the show), the lovely "(Will There Be Any) Stars in My Crown" (rendered by the Cox family), and "Down to the River to Pray" (Krauss sings lead, backed by the First Baptist Church of Whitehouse, Tenn.). *Mountain* is a pretty straightforward concert doc, starting off with rehearsals and backstage preparations before moving to the show itself. But the energy created by its subjects — all connected by their love of music — is nearly combustible; the film captures the heightened emotions of the performers (Welch muses that the groups in the lineup constitute much of her record collection) and the show's live audience (ready with thunderous applause after each act). *Mountain*'s most riveting moments — Ralph Stanley's stirring rendition of "O Death," the Fairfield Four's thunderous "Po Lazarus" — bring history to life; seeing either tune performed by these greats is worth the price of a ticket alone. Added bonus: the San Francisco Bluegrass and Old-Time Festival presents live music at all evening screenings at the Red Vic. For a schedule go to www.sfbbluegrass.org. (Cheryl Eddy)



PHOTO OF THE FAIRFIELD FOUR BY BETH GANN

Opening

From page 104

My First Mister Leelee Sobieski and Albert Brooks are the unlikely pair at the center of Christine Lahti's dramatic comedy. (1:50) Bridge, Shattuck.

T-Rex: Back to the Cretaceous Photo-realistic dinos in Imax 3-D! (:45) Metreon Imax.

That Obscure Object of Desire Long before David Lynch started rockin' surrealistic dual-identity crises on celluloid, cinema's original prankster, Luis Buñuel, delivered the penultimate two-faced joke. For his take on Pierre Louys's popular novel about a middle-aged suitor (played by Fernando Rey) consistently cuckolded by a younger *objet d'amour*, the 77-year-old Spanish director cast two actresses in the title role, sometimes switching performers mid-sequence sans any explanation or on-screen reference. And because it's Buñuel behind the lens, the landscape of follies and fetishes is also littered with midget psychologists, naked flamenco dancers, and random violent acts courtesy of the "Revolutionary Army of the Infant Jesus." The filmmaker's final hurrah may be the most masochistic farce ever, heaping continuous psycho-sexual humiliation upon Rey's hapless dope in absurdist-size double scoops. Revived in a new 35mm print, Buñuel's swan song returns as a fitting tribute to the patron saint of sacrilege, ending a prolific career not with a whimper but with a literal bang. (1:43) Lumiere. (Fear)

► **Va Savoir** See "Parisian Zen," page 50. (2:30) Albany, Clay.

Ongoing

Apocalypse Now Redux (3:17) California, Galaxy.

► **Bread and Tulips** (1:44) Albany, Embarcadero, Piedmont.

Cirque du Soleil: Journey of Man (:38) Metreon Imax.

► **The Closet** (1:25) Embarcadero, Shattuck.

► **The Deep End** (1:49) Oaks.

Don't Say a Word When a pack of thieves snatch the beloved daughter of New York shrink Dr. Nathan Conrad (Michael Douglas), their unusual ransom demand — a mysterious six-digit number known only by a deeply disturbed teenager (Brittany Murphy) recently placed in Conrad's care — forces the frantic doctor on a mission to wrest the information from his patient. Shadow-happy director Gary Fleder (*Kiss the Girls*) crams a lot of familiar scenarios into one film, but when done well, double-crossing crooks, morgue scenes, creepy surveillance subplots, little kids in peril, women with broken legs in peril, graveyards at night, insane asylums, and a bad guy with a Brit accent whose list of demands starts off with the phrase "rule number one ..." can actually add up to an entertaining couple of hours. (1:29) Colma, Coronet, Emery Bay, Jack London, Metreon, 1000 Van Ness, Orinda, Stonestown, UA Berkeley. (Eddy)

► **The Endurance** In 1914, when adventurer Sir Ernest Shackleton loaded up his ship, *Endurance*, with provisions for what he hoped would be the first expedition to cross Antarctica on foot, he was viewed as a member of a dying breed; the trip itself, a "last great journey." In telling this tale, director George Butler meshes historic films (including some remarkable images salvaged from the sinking *Endurance* by Frank Hurley, a cinematographer hired to document the trip), photos, diary entries, and interviews with narration (by Liam Neeson) and Butler's own recent documentation of the places the *Endurance* crew visited. Shackleton was a remarkable leader, possessing both a daring spirit and, when pack ice put a stranglehold on his vessel, the ability to forgo his dream and instead concentrate on keeping his 27 men safe from boredom, low morale, and the unforgiving elements. Though Antarctica makes for a dramatic backdrop, don't look for *Survivor* to be set there anytime

Continued on page 108

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Ongoing

From page 106

soon; as Butler's contemporary footage reminds us, its beauty owes everything to conditions so harrowing that even the original extreme sportsman found simply existing there a challenge. (1:33) *Castro, Rafael, Shattuck*. (Eddy)

Extreme (0:44) *Metreon Imax*.

➤ *Ghost World* (1:51) *Kabuki, Piedmont*.

Ginger Snaps (1:40) *Roxie*.

The Glass House (1:51) *Kabuki, 1000 Van Ness*.

Grateful Dawg (1:21) *Act I and II, Embarcadero*.

Haiku Tunnel (1:29) *Opera Plaza, Shattuck*.

Hardball (1:52) *Century Plaza, Kabuki, Metreon*.

Hearts in Atlantis (1:41) *Colma, Empire*.

Grand Lake, Metreon, 1000 Van Ness, Orinda, Shattuck.

➤ *Hedwig and the Angry Inch* (1:45) *Lumiere, Shattuck*.

➤ *Joy Ride* Two brothers (Paul Walker, Steve Zahn) heading east on a road trip pull a C.B.

prank on a trucker, only to find they've

messed with the wrong interstate rig jockey.

Thinking they've given their revenge-

obsessed tormentor the slip, they stop in

Colorado to pick up a comely romantic inter-

est (Leelee Sobieski) ... and then the shit

really hits the fan. Strap yourself in for a

lean, mean white-line fever dream courtesy

of neo-noir specialist John Dahl (*Red Rock*

West). The director's patented America of

truck stops, motels, and wood-paneled bars

provides the perfect setting of small-town

desolation, fueled with a sense of gleeful

malice in turning the narrative screws tight.

Old monkey, new tricks

By Patrick Macias

Times are strange. We've either shifted back eight years or gone over to a parallel universe. Either way, what is Yuen Woo-ping's 1993 film *Iron Monkey* doing opening at U.S. multiplexes, and why is Quentin Tarantino credited as executive producer? Doesn't he have something better to do? Don't you? Not if you've been primed by an aggressive ad campaign to believe that you'll be seeing *Crouching Tiger, Hidden Dragon Part II*. What you'll get instead is an average-to-good martial arts pic, plenty of fun for fun's sake, but still far from producer Tsui Hark or Yuen's mind-bending best. Dr. Wong Kei-ying (Donnie Yen) and his son Fei-hung (a character who grows up to be either Jet Li or Jackie Chan, depending on whether you are watching *Once upon a Time in China* or *Drunken Master*) wander through a corrupt town where the masked Iron Monkey robs from the rich and gives to the ... you know the rest. The classically boorish governor blackmails the upstanding Wong into trying to track down the people's hero. Whereupon folks fight using kung fu. They also fly around using wires. A lot. (Don't say you weren't warned.) And in case *Iron Monkey* somehow still fails to make any cultural sense, Miramax has added a new opening prologue to the effect of "Once upon a time, there was a place called China. People didn't always get along. Sometimes they would fight. They fought using KUNG FU." Miramax also ditched the original soundtrack in favor of something that sounds suspiciously like a certain Oscar-winning score by Tan Dun. (To the studio's credit, *Iron Monkey* has been released subtitled, rather than in an English dub.) You want Yuen plus something you've never seen before? Get thee to a good video store and track down *The Miracle Fighters*. Or just wait a few years for it to be served up on a platter. Stranger things have happened, you know.

tiger on beat

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Dahl's expertise at keeping everything as taut as piano wire and his stark, spare sense of horror turn this modest pulp pleasure into a top-notch nail-biter. The film's sheer ruthlessness of determination in scaring the daylight out of you, and having a grand old time while doing it, makes for one hell of a ride. (1:37) *Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley.* (Fear)

Liam In 1930s Liverpool the seven-year-old title character (Anthony Burrows) and his family struggle to make ends meet amid social upheaval, unemployment, and the growing interest of Dad (Ian Hart, stellar as usual) in the local Black Shirt fascist movement. It's hard to see how director Stephen Frears (*The Grifters*) — swapping in his usual steadfast, straightforward style for unexplained baroque (Dutch angles and swooping crane shots are in abundance) — is supposed to enliven what's essentially a tour of Working Class Tragedy 101. Coming-of-age confusion (the boy even has a stutter!), laughably oppressive religious dogma, anti-Semitism, Angry Young Man monologues, and every poverty trope in the book all compete for viewer tear ducts and heartstrings. Despite earnest attempts to wring blood from its stone-cobbled streets, *Liam's* failure to mesh the various strands of pathos into a unified human-spirit triumph leaves the genre material flailing in a muddy puddle of sap. (1:30) *Opera Plaza, Shattuck.* (Fear)

L.I.E. (1:37) *Lumiere, Shattuck.*
Lisa Picard Is Famous *Lisa Picard* is yet another mockumentary, not even the first created by working actors caricaturing their own career desperation. It takes a certain amount of nerve to present yourself first as a loser to audiences who don't already know you well enough to trust otherwise. The movie belongs no less to director Griffin Dunne than to writer-stars Laura Kirk and Nat DeWolf, stage actors whose idea it was to turn their world of professional humiliation into quasi-nonfictional farce. The title character, played by Kirk, is an aspiring NYC thespian whose big break has yet to arrive; it may come via a "small but key" part in an upcoming Melissa Gilbert TV movie. *Lisa Picard* cleverly upends expectations, underlining the arbitrariness of "buzz" to amusing effect. Less inspired, perhaps, is Dunne's on-screen role as the documentarian who follows Lisa, believing she'll afford a rare chance to watch celebrity "happen." His faux gullibility isn't very convincing, or original; still, it adds another layer that keeps *Lisa Picard* from caving into flat-out ridicule. (1:30) *Shattuck.* (Harvey)

A Matter of Taste (1:30) *Four Star.*
Max Keeble's Big Move (1:41) *Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck.*

101 Reykjavik (1:32) *Opera Plaza, Shattuck.*

The Others (1:38) *Metreon, Oaks, 1000 Van Ness.*

The Princess Diaries (1:51) *Kabuki.*

Rat Race (1:52) *Kabuki, 1000 Van Ness.*

Rock Star (1:47) *California, 1000 Van Ness.*

Rush Hour 2 (2:00) *Metreon, 1000 Van Ness.*

Serendipity Shoppers Jonathan (John Cusack) and Sara (Kate Beckinsale) fall in love at first sight when they reach for the same pair of gloves. Trouble is, they both already have lovers, so Sara engages Jonathan in fate-tempting games (like getting into separate elevators at the Waldorf Astoria and seeing if they get off on the same floor) before agreeing to exchange numbers. When a mishap causes them to end up on different levels — each with one glove — Sara leaves, and they disappear from each other's lives. Years later they begin searching for each other just as both are set to marry people who are obviously not "the one." Director Peter Chelsom injects a fair amount of freshness into the genre (especially in his treatment of

Continued on page 110

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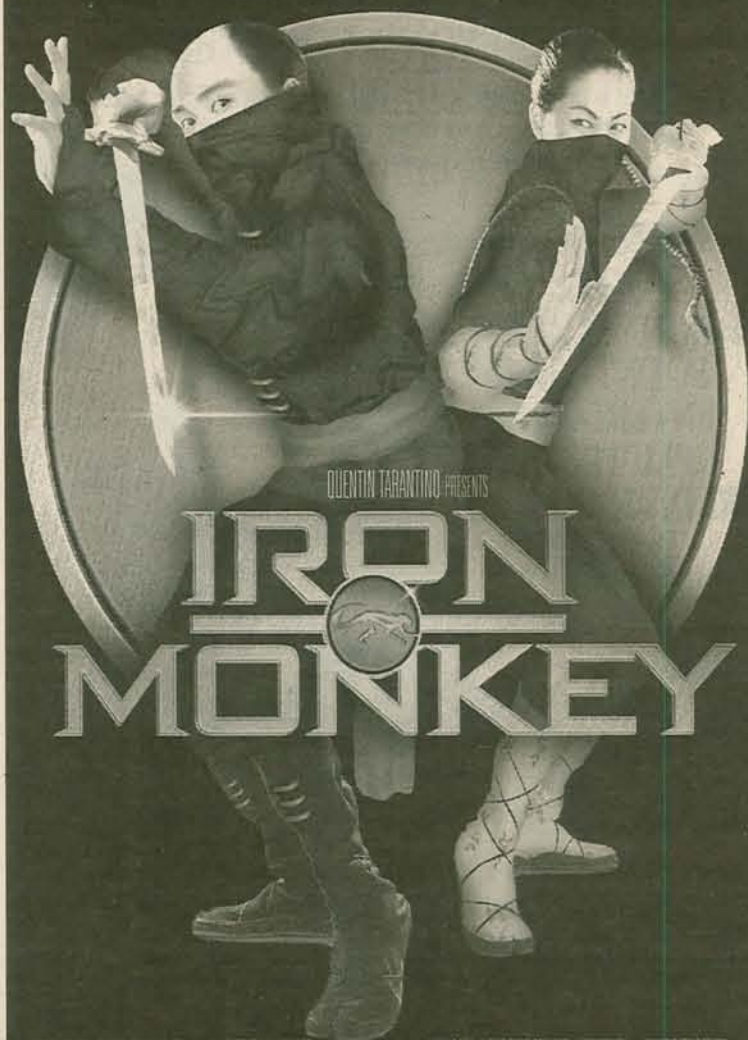
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Hollister, Premiere
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film calendar

Ongoing

From page 109
Sara's Yanni-like fiancé (John Corbett), whose New Age music videos depict him frolicking in pseudomedieval villages; other funny moments come courtesy of Cusack's rants about heartbreak, the inanity of dot-com wealth, and so on. Ultimately, though, the film never overcomes the mawkishness of its too-numerous romantic comedy clichés. (1:25) *Colma*, Emery Bay, Empire, Galaxy, Grand Lake, Jack London, Metreon, Orinda, UA Berkeley, Vogue. (Gachman)
• **Sexy Beast** (1:31) *Four Star*.
• **Together** (1:46) *Opera Plaza, Shattuck*.
Training Day On his first day in the narcotics unit of the Los Angeles Police Department, young Jake Hoyt (Ethan Hawke) is quickly clued in on the tricks of the trade by his new superior officer, Alonzo Harris (Denzel Washington). "My nigga," Harris commends before forcing PCP onto the wide-eyed Hoyt. Director Antoine Fuqua shifts the visuals to a blurry psychedelic green tint because the two rogue lawmen are high, and hell, he wants you to think you are too. Adding to the hallucinations are cameos by pop stars Macy Gray, Snoop Dogg, and Dr. Dre, the latter a thugged-out cop eager to pull a 187 on Hawke's ass. Meanwhile Washington (nattily dressed in a striking black turtleneck borrowed from *New Jack City*'s Nino Brown) works his love handles with an enthusiasm not seen since *Ricochet*, swiveling and spouting axioms like "You've got to decide whether you're a wolf or a sheep" — proving that the only thing more dangerous than a trashy cop flick is the Academy Award-winning actor who's willing to make one. (2:02) *Alexandria*, Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Presidio, Stonestown, UA Berkeley. (Mosi Reeves)
Two Can Play That Game (1:30) *1000 Van Ness*.
Vampire Hunter D: Bloodlust Yoshiaki Kawajiri's decidedly lopsided *Vampire Hunter D: Bloodlust* comes packaged with some of the most breathtaking anime art direction in recent memory: rococo post-apocalyptic Gothic with the arid texture of the Wild West. Meanwhile, the story and script offer little more than a collision between *Warriors of the Wasteland* and *Billy the Kid vs. Dracula*. A mysterious, effeminate half-human, half-neck biter named D is hired by an aristocratic family to track down their missing daughter, who has taken to shacking up in the coffin of a powerful bloodsucker. A rival team of bounty hunters follows D across a bizarre, blasted landscape filled with werewolves and other ghoulies, leading to a final showdown. For a film made up of little more than a long chase scene, *Bloodlust* is curiously draggy in pace, and the action sequences are disappointing and anemic. Still, by any standard, *Vampire Hunter D: Bloodlust*'s picture is a beautiful one. Pity it lacks a reflection. (1:40) *California*, Opera Plaza, Shattuck. (Macias)
• **Zoolander** Derek Zoolander (Ben Stiller), the dumbest number-one professional male model since Fabio, finds himself embroiled in a fashion-industry plot to assassinate the prime minister of Malaysia over child-labor laws. With the help of a muckraking reporter (Christine Taylor) and Derek's top modeling rival, Hansel (the brilliant Owen Wilson), the high-cheekboned pawn sets out to expose the powers behind the nefarious scheme. Building on a character he originally created for a VH-1 skit, director-cowriter Stiller's film exhibits a hit-and-miss patchiness that occasionally betrays its five-minute sketch origin. Thanks to Stiller's surgical skill at puncturing pop culture idioms, *Zoolander*'s one-joke premise transcends being just another collection of flat-lined shtick. Even when

stuck with an obvious satirical target like the fashion industry, the crack comedic duo of Wilson and Stiller (somebody get these two a steady franchise, stat!) work the gags with such live-wire verve that the film's send-up of celebrity vapidness turns into a consistently, and surprisingly, hilarious minor gem. (1:30) *Alexandria, Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley.* (Fear)

Rep Picks

► **They All Laughed** Dorothy Stratten became a big star under the worst possible circumstances: Everyone knew who she was only after an ex-boyfriend, enraged at being abandoned for director Peter Bogdanovich, gruesomely took her life and then his own in 1980 in a motel room. Following *Playboy* spreads and a handful of B-movie roles, *They All Laughed* was supposed to be her mainstream breakthrough. But the distribu-

tor went bankrupt before it opened, and little attention was paid to its subsequent minor release. Far more people saw *Star 80*, Bob Fosse's big-budget dramatization of the sad real-life tale, or *Death of a Playmate*, the TV movie adapted from Bogdanovich's own nonfiction tome. All of which is a pity, not because Stratten was all that special in her one significant film, but because *They All Laughed* remains a movie that seeks only to charm, and largely succeeds. It was yet another anachronistic throwback to "golden age" Hollywood escapism by Bogdanovich, the critic-turned-auteur who'd already climbed (*Paper Moon*, *The Last Picture Show*) and fallen off (*Daisy Miller*, *At Long Last Love*) the industry mountaintop by this point. Neither his first attempted "comeback" nor his last, 1981's *They All Laughed* was a nod to '30s screwball farces, '40s romantic comedies, and Euro-sophisticated ensemble pieces. It has a complicated plot that's just an excuse for much retro roman-

tic mooning around the Big Apple. Stratten is cast as a Vision of Loveliness, her near-complete lack of spoken dialogue only accentuating her mystique for lovesick private investigator John Ritter. Audrey Hepburn (in her own last major role) and Ben Gaz-

zara play a more verbose, senior pair of lovers. By the time it was (barely) shown, however, *They All Laughed* could only look like a morbid reminder of Stratten's too-public, too-recent tragedy. Deft, graceful, just occasionally too self-conscious, it's a

sweet movie overdue for appreciation — and the Roxie's newly struck 35mm print (which features some recent editorial tweaking by the director) provides the best possible way to do that appreciating yourself. (1:55) *Roxie.* (Harvey) ♦

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And I can't go on without you: George Clooney and Jennifer Lopez play a couple on opposite sides of the law in Steven Soderbergh's *Out of Sight*, playing Sat/13 as part of the Clay Theatre's midnight movie series.

Schedules are for Wed/10 through Tues/16 except where noted. Double features are noted with a •. Director and year are given when available.

ACT I and II 2128 Center, Berk; (510) 843-FILM. "Midnight Movie Series": *The Ghost in the Shell* (Oshii, 1995) Sat, midnight.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. \$5. *Police Python 357* (Corneau, 1976) Sat, 2. *Le juge et l'assassin* (Tavernier, 1976) Tues, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. "Sixth Evening of Video Dance" Thurs, 8. "IAC Lives! IAC Superstars III," works by students and teachers from the threatened-by-budget-cuts Inter-Arts Center at San Francisco State University Fri, 8 (\$4-400). "Other Cinema": "Russ Forster's 8-Track Wake + Tributary," last program in Other Cinema's zine series; features 8-Track Mind creator Forster's works about eight-track collectors and tribute bands Sat, 8:30 (\$5).

CASTRO 429 Castro; 621-6120. \$4.50-7. *The Endurance* (Butler, 2000) Wed/10-Thurs/18, 2, 4:30, 7, 9:15 (no show Thurs/11; no matinees Mon/15). "Come Out, Come Out," short films, hosted by Frameline in honor of National Coming Out Day; proceeds benefit Frameline's youth outreach programs Thurs, 7, 9:20 (\$8).

CLAY 2261 Fillmore; 352-0810. "Chick Flicks: Eight Tales of Girls Who Kick Ass": *Out of Sight* (Soderbergh, 1998) Sat, midnight.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$4-7. • *The Gleaners and I* (Varda, 2000) with "Brand Names and Labeling Games" (Effron) Wed/10-Wed/17, 7:30 and *Badlands* (Malick, 1974) Wed/10-Wed/17, 9:15 (also Sun, 5:40).

MECHANICS' INSTITUTE 57 Post; 393-0100. \$5-7. "CinemaLit: Movies and Politics": *The Last Hurrah* (Ford, 1958) Fri, 6:30.

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "New Video Brazil": *Zona oeste* (Zabat, 2000) with "Pixador" (Ramos, 2000) Wed, 7:30. "The Dream of the Audience": *Hiroshima mon amour* (Resnais, 1959) with "Permutations" (Cha, 1976) Fri, 7; *India Song* (Duras, 1975) Fri, 9; *L'Atalante* (Vigo, 1934) Sun, 3:30; *La région centrale* (Snow, 1971) Tues, 7:30. "Fritz Lang": "The Films of Fritz Lang: An Open Discussion with Professor Anton Kaes" Sat, 3:30 (free event); *The Nibelungen, Part I: Siegfried's Death* (1924) Sat, 7; *The Nibelungen, Part II: Kriemhild's Revenge* (1924) Sun, 5:30. "Third World Cinema": *Genesis* (Sissoko, 1999) Mon, 7.

OAKLAND PUBLIC LIBRARY 125 14th St, Oak; (510) 238-3134. Free. *Licensed to Kill* (Dong, 1997) Sat, 2. Staff from Community

United Against Violence lead a post-film discussion on hate violence.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; (415) 820-1635. \$5. Call for price. "Jericho Film Showing," films (including "Briceland"), speakers, and discussion about Earth First! activists Judi Bari and Darryl Cherney Wed, 7.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8. "Mill Valley Film Festival" Wed/10-Sun/14. See First Runs. *The Endurance* (Shackleton, 2000) Mon/15-Thurs/25, call for times.

RED VIC 1727 Haight; 668-3994. \$3-6.50. *Quadrophonia* (Roddam, 1979) Wed, 2, 7, 9:25. *Down from the Mountain* (Doob, Hegedus, and Pennebaker, 2000) Thurs/11-Wed/17, 7:15, 9:25 (also Wed, Sat-Sun, 2; Sat-Sun, 4:15). See Critic's Choice.

ROXIE 3117 16th St; 863-1087. \$3-7. *Ginger Snaps* (Fawcett, 2000) Wed-Thurs, 7, 9:30 (also Wed, 2, 4:30). *They All Laughed* (Bogdanovich, 1981) Fri/12-Thurs/18, 7, 9:30 (also Sat-Sun, Wed, 2, 4:30).

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission; 822-2885. \$4-7. "Erasures and Inscriptions: Highlights of the 2001 New York Video Festival" Thurs, 7:30. San Francisco Art Institute, 800 Chestnut; 822-2885. \$4-7. "Kineticia:

Abstraction in the Moving Image": "Hy Hirsch and the Fifties: Jazz and Abstraction in Beat Era Film" Fri, 7:30; "Bardo and the Contemporary Program" Sat, 7:30. Larry Cuba and Cindy Keefer in person. "San Francisco Cinematheque: Forty Years in Focus": "Anger, Man Ray, and Méliès: A 1966 Program by Emory Menefee" Sun, 7:30. Menefee in person.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Tinseltown Terror": *Cat People* (Tourenour, 1942) Thurs, noon. Large-screen video presentation.

21 GRAND 21 Grand, Oak; (510) 444-7263. \$5-10. "The Best of Open Screening" Fri, 8. Presented in conjunction with Artists' Television Access.

WEREPAD 2430 Third St; 824-7334. \$5. *I Was a Teenage Werewolf* (Fowler, 1957) Fri, 10:30.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-6. *The Tin Drum* (Schlöndorff, 1979) "Perhaps One Canadian May Have Been Eaten: A Ken Finkleman Retrospective," works by Canadian television director-star Ken Finkleman: "Foolish Heart" Wed/10-Fri/12, noon; "Foreign Objects" Oct 13-Nov 4, Tues-Sun, noon. "Fever in the Archive: AIDS Activist Video": "Collective Action" Fri, 8; "First Person Singular" Sun, 7. Curated by Jim Hubbard. ♦

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Passes will be available
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THIS FILM IS RATED "PG-13." CONTAINS THEMATIC
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-Glenn Kenny, PREMIERE MAGAZINE



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'Bandits'

Criminally mundane

What is it about the mixture of criminal capers and love-triangle farces à la Noel Coward that destines those hybrid-films to flounder?

For every *Butch Cassidy and the Sundance Kid*-style trio that works, well ... does anyone remember Mike Nichols's *The Fortune*? Or *Lucky Lady*? I rest my case. *Bandits* also seems fated to join the latter category of outlaw ménage à trois flicks that somehow, mysteriously, mark three as a not-so-magic number. Rough-and-tumble convict Joe (Bruce Willis) and brainy, hypochondriac inmate Terry (Billy Bob Thornton) escape from the least secure maximum-security prison on the planet. They figure out an ingenious way to effectively rob banks: spend the night at the manager's house and have him or her open up the vaults in the morning before business starts. The modus operandi quickly earns the fugitive odd couple the moniker the "Sleepover Bandits," and all seems peachy until a bored housewife (Cate Blanchett) becomes an all-too-willing hostage, joining the gang and wreaking havoc on the boys' hormones. From the get-go *Bandits* suffers from having generic protagonists who are not so much characters as sketched collections of ticks; even the talented Blanchett's attempt to inject depth into the indecisive object of affection fails to make much of an impression. Director Barry Levinson, who continues to amass the most erratic filmography known to man or beast (did you know that the same man who made *Diner* and *Wag the Dog* delivered unto us *Jimmy Hollywood*?), keeps the tepid material moving along without seeming to commit to a concrete feel. Ultimately, he's so successful in charting the middle of the road that the film is marooned between aesthetic poles; neither particularly good nor bad, *Bandits* is distinguished only by its sheer lack of distinguishable qualities whatsoever. (David Fear)



Band of insiders: Bank robbers Billy Bob Thornton, left, Cate Blanchett, and Bruce Willis stage pre-crime sleep-overs at the houses of their victims.

PHOTO BY RICHARD CARTWRIGHT

Show times run Wed/10-Tues/16 and are subject to change. Double features are noted with a • & Wheelchair accessible. ♣ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 112, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ♣ P Geary/18th Ave. 752-5100. Call for times. The Others (Wed-Thurs), Training Day, Zoolander.

BALBOA 38th Ave/Balboa. 221-8184. • The Deep End Wed-Thurs, 1:25, 5:10, 9; Fri-Tues, call for times and The Score Fri-Tues, call for times. • Made Wed-Thurs, 1:35, 5:25, 9:10 and Tortilla Soup Wed-Thurs, 3:25, 7:15. • Liam Fri-Tues, call for times and Tortilla Soup Fri-Tues, call for times.

BRIDGE Geary/Blake. 352-0810. L.I.E. Wed-Thurs, 5, 7:20, 9:45. My First Mister (starts Fri) 2, 4:30, 7:10, 9:40 (also Fri-Sun, 11:30a).

CENTURY PLAZA ♣ P South San Francisco. Noor off El Camino. (650) 742-9200. Bandits (starts Fri) 11:45a, 1:10, 2:20, 4:10, 5, 7:05, 7:55, 9:40, 10:30. The Glass House Wed-Thurs, 10:10. Hardball 12:15, 2:40, 5:05, 7:35 (Fri-Tues, 7:30), 10. Joy Ride 12:10, 1 (Fri-Tues, 1:05), 2:25, 3:15, 4:40, 5:30, 7 (Fri-Tues, 7:10), 7:50, 9:15, 10:05. Max Keeble's Big Move 11:40a, 1:40, 3:40, 5:40, 7:40 (Fri-Tues, 7:45), 9:40 (Fri-Tues, 9:55). The Others Wed-Thurs, noon, 2:20, 4:45, 7:15, 9:35. Rush Hour 2 Wed-Thurs, 11:30a, 1:35, 3:45, 5:50, 8:05. Training Day 11:50a, 1, 2:30, 4, 5:10, 7, 7:45 (Fri-Tues, 7:50), 9:45, 10:20 (Fri-Tues, 10:25). Zoolander 11:35a, 1:45, 3:55, 6, 8:10, 10:15 (also Wed-Thurs, 12:25, 2:35, 4:55, 7:05, 9:10).

CLAY ♣ Fillmore/Clay. 352-0810. Out of Sight Sat, midnight. Together Wed-Thurs, 4:30, 7, 9:30. Va savoir Fri-Tues, 2:50, 6, 9:15.

COLMA (METRO CENTER) ♣ P 280 Metro Center, Colma. (650) 994-2503. Call for times. Corky Romano (starts Fri), Don't Say a Word, Hearts in Atlantis, Serendipity.

CORONET ♣ P Geary/Arguello. 752-4400. Call for times. Don't Say a Word.

EMBARCADERO CENTER CINEMA ♣ P 1 Embarcadero Center, Promenade level. 352-0810. Bread and Tulips noon, 2:25, 4:50, 7:20, 10.

The Closet Wed-Thurs, 1:20, 4:10, 7:30 (no show Wed), 10:10; Fri-Tues, 1:10, 3:30, 7:30 (no show Tues), 9:50. Grateful Dawg Wed-Thurs, 12:30, 2:40, 5:10, 7:40, 9:50; Fri-Tues, 12:30, 2:40, 5, 7:10, 9:30. Haiku Tunnel Wed-Thurs, 1, 4:30, 7:10, 9:40. Liam Wed-Thurs, 12:10, 2:20, 4:40, 7, 9:30. Mulholland Drive (starts Fri) 12:10, 12:40, 3:20, 3:40, 6:30, 7, 9:40, 10:10.

EMPIRE ♣ P West Portal/Vicente. 661-2539. Hearts in Atlantis 11:50a, 2:15, 5:10, 7:50, 10:15. Serendipity 11:30a, 2, 4:45, 7:30, 10. Zoolander 11:45a, 2:20, 5, 7:40, 10:10.

FOUR STAR Clement/23rd Ave. 666-3488. Audition Wed-Thurs, 9:20. Cure Wed-Thurs, 12:30, 5:15, 9:45. Happy Accidents Fri-Tues, 12:30, 5:35, 9:10. Iron Ladies Fri-Tues, 2:40, 7. A Matter of Taste Wed-Thurs, 12:15, 2:05, 3:55, 5:40, 7:30; Fri-Tues, 12:15, 3:45, 7:25. Memento Wed-Thurs, 9:35. Our Lady of Assassins Wed-Thurs, 12:15, 3:55, 7:40. Sexy Beast Wed-Thurs, 2:10, 5:55; Fri-Tues, 2, 5:35, 9:10.

GALAXY ♣ Sutter/Van Ness. 474-8700. Call for times. Apocalypse Now Redux, Hardball (Wed-Thurs), Joy Ride, Serendipity.

KABUKI 8 ♣ P Post/Fillmore. 931-9800. Call for times. Ghost World, The Glass House, Hardball, Joy Ride, Max Keeble's Big Move, The Princess Diaries, Rat Race, Training Day, Zoolander.

LUMIERE ♣ P California/Polk. 352-0810. Hedwig and the Angry Inch Wed-Thurs, 5, 7:30, 9:45; Fri-Tues, 5:10, 7:40, 9:55 (also Fri-Sun, 12:30, 2:45). L.I.E. Fri-Tues, 4:50, 7:20, 9:40 (also Fri-Sun, noon, 2:25). Lisa Picard Is Famous Wed-Thurs, 5:10, 7:20, 9:40. That Obscure Object of Desire Fri-Tues, 5, 7:30, 9:50 (also Fri-Sun, 12:20, 2:35). Vampire Hunter D Wed-Thurs, 4:45, 7:15, 9:50.

METREON ♣ Fourth St/Mission. 369-6200. Call for times. Cirque du Soleil (Imax), Dolphins, Don't Say a Word, Extreme (Imax), Hardball, Hearts in Atlantis, Joy Ride, Max Keeble's Big Move, The Others, Rush Hour 2, Serendipity, T-Rex: Back to the Cretaceous (Imax), Training Day, Zoolander.

METRO Union/Webster. 931-1685. Call for times. Bandits (starts Fri), Hearts in Atlantis (Wed-Thurs).

1000 VAN NESS ♣ P 1000 Van Ness. 931-

9800. Call for times. Don't Say a Word, Hearts in Atlantis, The Glass House, Max Keeble's Big Move, The Others, Rat Race, Rock Star, Rush Hour 2, Training Day, Two Can Play That Game, Zoolander.

OPERA PLAZA ♣ P Van Ness/Golden Gate. 352-0810. The Anniversary Party Wed-Thurs, 1, 7. The Deep End Wed-Thurs, 1:20, 4:20, 7:20, 9:45. Haiku Tunnel Fri-Tues, 1:20, 4:20, 7:20, 9:45. Happy Accidents Wed-Thurs, 1:10, 4:10, 7:10, 9:40. Iron Ladies Wed-Thurs, 4, 9:35. Liam Fri-Tues, 1:30, 4:30, 7:30, 9:50. 101 Reykjavik Wed-Thurs, 1:30, 4:30, 7:30, 9:50; Fri-Tues, 1, 7. Together Fri-Tues, 1:10, 4:10, 7:10, 9:40. Vampire Hunter D Fri-Tues, 4, 9:30.

PRESIDIO ♣ Chestnut/Scott. 922-1318. Training Day Wed-Thurs, 11:35a, 2:15, 4:55, 7:40, 10:20; Fri-Tues, 11:45a, 2:15, 4:55 (no show Tues), 7:30 (no show Tues), 10:10 (no show Tues).

STONETOWN ♣ P 19th Ave/Winston. 221-8182. Call for times. Don't Say a Word, Training Day.

VOGUE ♣ Sacramento/Presidio. 221-8183. Call for times. Serendipity.

Oakland

GRAND LAKE ♣ P 3200 Grand, Oakl. 452-3556. Bandits (starts Fri) 12:30, 3:45, 7, 9:45. Corky Romano (starts Fri) noon, 2, 4, 6, 8, 10. Don't Say a Word Wed-Thurs, 11:45a, 2:15, 4:45, 7:15, 9:45. Hearts in Atlantis Wed-Thurs, 1, 4, 7, 9:20; Fri-Tues, 1, 4:15, 7:15, 9:35. The Others Wed-Thurs, 1:45, 4:15, 6:45, 9:15. Serendipity 12:30 (Fri-Tues, 12:45), 3, 5:15, 7:30, 9:30. Shrek Fri-Tues, noon.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Bandits (starts Fri) 11a, 1:50, 4:45, 7:40, 10:40. Don't Say a Word 11:15a, 2, 4:55, 7:45, 10:35. Hardball Wed-Thurs, 11:25a, 2:05, 4:45, 7:25 (no show Thurs), 10:05. Hearts in Atlantis Wed-Thurs, 11:05a, 1:45, 4:25, 7:10, 9:50. Iron Monkey (starts Fri) 11:05a, 1:15, 3:30, 5:50, 8:05, 10:25. Joy Ride 11:45a, 1:50 (Fri-Tues, 1:55), 4:20, 7:15, 9:45. Max Keeble's Big Move Wed-Thurs, 11:10a, 1:25, 3:35, 5:55, 8:10, 10:20; Fri-Tues, 12:05, 2:20, 4:40, 7, 9:15. Serendipity Wed-Thurs, 11a, 1:20, 3:40, 6, 8:20, 10:40; Fri-Tues, 11:50a, 2:15, 4:35, 7:05, 9:30. Training

Day Wed-Thurs, 10:50a, 11:20a, 1:50, 2:10, 4, 5, 7, 7:50, 10:45; Fri-Tues, 10:50a, 11:20a, 1:40, 2:10, 4:30, 5, 7:20, 7:50, 10:15, 10:45. Two Can Play That Game Wed-Thurs, 1:40, 10. Zoolander noon, 2:30, 5:05, 7:35, 10:10.

PARKWAY 1834 Park, Oakl. 814-2400. Bram Stoker's Dracula Sat, 3:30. Creature with the Atom Brain and 13 Ghosts Thurs, 7:30. The Curse of the Jade Scorpion Wed, 6:30. Dead or Alive Fri-Tues, 9:45. Jay and Silent Bob Strike Back Wed, 9:15. The Others Fri-Tues, 7. "Pigskin at the Parkway" (football game on the big screen) Sun, noon-4. Rat Race Fri, Mon-Tues, 6:30, 9:15; Sat-Sun, 6, 9. Tortilla Soup Wed-Thurs, 7, 9:45.

PIEDMONT ♣ Piedmont/41st St, Oakl. 843-3456. Bread and Tulips Wed-Thurs, 4:10, 6:40, 9:10; Fri-Tues, 4:30, 7, 9:40 (also Fri-Sun, 1:40). Ghost World 4:20, 6:50, 9:20 (also Fri-Sun, 1:50). Happy Accidents Wed-Thurs, 4, 6:30, 9. Mulholland Drive (starts Fri) 3:30, 6:30, 9:30 (also Fri-Sun, 12:30).

Berkeley area

ACT I AND II ♣ P Center/Shattuck, Berk. 843-3456. Ghost World Wed-Thurs, 7, 9:30. Ghost in the Shell Sat, midnight. Grateful Dawg Fri-Tues, 7:15, 9:45 (also Fri-Sun, 1, 4). L.I.E. Wed-Thurs, 7:15, 9:45. Mulholland Drive (starts Fri) 6:45, 10 (also Fri-Sun, 12:30, 3:30).

ALBANY ♣ 1115 Solano, Albany. 843-3456. Bread and Tulips 6:30, 8:50 (also Fri-Sun, 1:30, 4). Liam Wed-Thurs, 6:45, 9. Va savoir Fri-Tues, 5, 8:15 (also Fri-Sun, 1:15).

CALIFORNIA ♣ P Kirtledge/Shattuck, Berk. 843-3456. Closed for earthquake retrofit.

ELMWOOD 2966 College, Berk. 649-0530. American Pie 2 Wed-Thurs, 5:20, 9:35. Happy Accidents Fri-Tues, 7:20 (also Sat-Sun, 2:45). Himalaya 7 (Sat-Sun, 2:30). Moulin Rouge 4:30, 9. Rat Race 4:45, 7:10, 9:30 (also Sat-Sun, 2:25). Sexy Beast Fri-Tues, 5:15, 9:40. Songcatcher Wed-Thurs, 7:20.

EMERY BAY ♣ P 6330 Christie, Emeryville. 420-0107. Call for times. Bandits (starts Fri), Corky Romano (starts Fri), Don't Say a Word, Hardball (Wed-Thurs), Hearts in Atlantis (Wed-Thurs), Iron Monkey (starts Fri), Joy Ride, Max Keeble's Big Move, Serendipity, Training Day, Zoolander.

OAKS ♣ 1875 Solano, Berk. 526-1836. Corky Romano Fri-Tues, 6, 8, 9:45 (also Sat-Sun, noon, 2, 4). The Curse of the Jade Scorpion Wed-Thurs, 7. The Deep End Wed-Thurs, 8:45; Fri-Tues, 7 (also Sat-Sun, 2:15). The Others Fri-Tues, 9 (also Sat-Sun, noon, 4:30). The Princess Diaries Wed-Thurs, 6:30. Sexy Beast Wed-Thurs, 9.

ORINDA ♣ 4 Orinda Theater Square, Orinda. 254-9060. Don't Say a Word 7:15, 9:45 (Fri-Tues, 9:35) (also Sat-Sun, 11:45a, 2:15, 4:45). Hearts in Atlantis 7, 9:30 (also Sat-Sun, 12:45, 3:45). Serendipity 6, 8, 9:45 (also noon, 2, 4).

SHATTUCK CINEMAS ♣ 2230 Shattuck, Berk. 843-3456. The Closet Wed-Thurs, 1:15, 3:15, 7:25; Fri-Tues, 1, 3, 7:25. The Endurance 12:50, 3, 5:10, 7:20, 9:35. Haiku Tunnel Wed-Thurs, 1:40, 4:05, 7:15, 9:30; Fri-Tues, 1:50, 6:45. Happy Accidents Wed-Thurs, 1:45, 4:10, 6:40, 9:10. Hardball Wed-Thurs, 2:15, 4:40, 7, 9:20. Hearts in Atlantis 1:30, 4, 7:10, 9:40 (Fri-Tues, 9:30). Hedwig and the Angry Inch 5:15, 9:25. Liam Fri-Tues, 1:05, 3:15, 5:25, 7:35, 9:45. L.I.E. Fri-Tues, 2:05, 6:50. Lisa Picard Is Famous Fri-Tues, 1:10, 3:20, 5:30, 7:40, 9:50. Max Keeble's Big Move 2, 4:20, 6:55, 9:15. My First Mister (starts Fri) 1:20, 3:55, 7, 9:40. 101 Reykjavik Wed-Thurs, 1:10, 3:20, 5:30, 7:40, 9:50; Fri-Tues, 2:10, 4:25, 6:35, 8:45. Together Wed-Thurs, 1:50, 4:15, 6:45, 9:05; Fri-Tues, 4:15, 9. Vampire Hunter D Wed-Thurs, 2, 4:30, 7:05, 9:35; Fri-Tues, 4:15, 9:10.

UA BERKELEY ♣ 2274 Shattuck, Berk. 843-1487. Call for times. Bandits (starts Fri), Don't Say a Word, Iron Monkey (starts Fri), Jay and Silent Bob Strike Back (Wed-Thurs), Joy Ride, The Others (Wed-Thurs), Serendipity, Tortilla Soup (Wed-Thurs), Training Day, Zoolander. ♣

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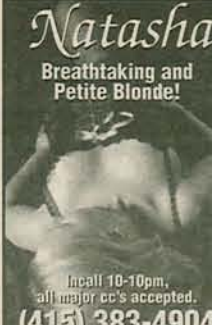
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I want a single, male companion who's between 40-52 yrs. old, who likes to watch movies, go out to dinner & have walks & talks. Let's see what develops. I'm 52 yrs. old. I'm open-minded. My hair is blonde. I weigh 135 lbs. I work nights. **Box 15831.**

This is Donna. I'm 5'1" & weigh 110 lbs. I'm very petite. I have dark, shoulder-length hair & green eyes. I have a degree in art with a minor in special education. I'm a very happy person. I'm also a very caring person. I'm looking for a special man who has goals & dreams. Someone who's looking for someone to share those goals & dreams with. If that's you, please leave me a message. **Box 14694.**

MEN SEEKING WOMEN

This is Erik. I'm a young, black male. I'm 20 yrs. old. I'm looking for that right female who can have a good conversation, maybe hang out some time & have a little bit of fun. I want someone who's open-minded & down-to-earth. I'm 5'10" & weigh 190 lbs. I have a muscular build. I play lots of sports. I'm very athletic. I like to laugh. I like to have a good time. I'm open to all races & ages. **Box 12093.**

I'm a handsome man with a dark complexion & a slim-to-regular-to-muscular build of about 190 lbs. I'm clean-cut & clean-shaven & a working professional. I'm also career-minded with the highest of goals. I'm looking for a light-to-dark, slim-to-thick, shapely, sexy, sensuous, humorous, fun-loving, intelligent female. My name's Al. **Box 11204.**

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Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, committed romance, family. **8321**

FIT ASIAN PROFESSIONAL...

with looks and substance, seeks lifetime partner: a successful DWPM, 40s, fit, N/S, D/D-free, who is ready for a meaningful future. **2266**

ASIAN MERMAID SEEKS AQUAMAN

Sensual mermaid, 53, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. **1003**

SWF 42

Somewhat hip SWF, 42, seeks geek to hip SM, 32-52, for LTR. I like to tango, cook, hike, sing, watch movies, etc. **3818**

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **8317**

ATTRACTIVE

SAF, seeks an attractive, open-minded, easygoing SM for friendship first, possible LTR. Bonus points if you're rich and generous. **4113**

TEACHER

SWF, 31, enjoys travel, hiking, backpacking, snowboarding, reading, independent films, music, museums, and theater. Seeking someone with similar interests and interests that are new to me. **4115**

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **3065**

EUROPEAN MALE

Quiet SBF seeks caring, honest, European male, 35-43. I enjoy movies and easy listening music. I do not wish to have any children. **3845**

ARTICULATE BUDDHIST

Creative, dancing, easygoing, friendly, gracious, humorous, integrity, joyful, kissable, listener, mature, N/S, open-minded, pretty, querying, retired, 60ish, thoughtful, unique, vibrant, wise, 5'6", youthful, zingy, seeks LTR with dearest friend, fun companion. Mountain View. **3897**

SEEKING A KEEPER

Cute, eclectic SWF, 37, smart-aleck, city girl, enjoys movies, travel, books, dogs, trying new things. Seeking SM with intangible zing, for LTR. **4052**

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ARTIST
Artistic, attractive SJF, 60s, 5'5", 118lbs, health conscious, artist enjoys tap dancing, working out, jazz. Seeking healthy, unencumbered SBM, 58-70, with similar interests. **3143**

SEEKING DEPTH

Pretty, adventurous DWPF loves laughter, books, healthy cooking, nature. Seeking tall, attractive, long-haired, honest, spiritual, emotionally available SWM, 38-48, for friendship first. **1891**

INTERNATIONAL LADY

Independent, sincere, active, fit, trim SWF, 41, 5'5", red/green, enjoys walks, yoga, biking. Seeking intelligent, humorous, versatile SWM, mid-30s to mid-40s, for dating, possibly more. **3903**

SINGLE MALE LOOKING FOR...
friend/partner. This WM, 31, licensed nursing assistant, studying to become LPN, N/S, seeks a woman for friendship, possibly leading to LTR. **4121**

I'VE NOT REACHED PEAK YET

Passionate, liberal Celtic SWPM, 48, with sharp wit/tongue to match, N/S, no children, seeks passionate woman, 35-60, for soul mate. **4139**

I'M NERVOUS, TOO

Politically progressive WM, 48, N/S, no children, seeks highly intelligent, self-confident woman, 30-50, with youthful attitude. **4144**

BAD BOY EDGE...

good boy at heart, SJPM, 41, loves dancing, motorcycles, jacuzzi. Seeking smart, sexy, good girl, 30-40, who wants to let her bad girl out. **4138**

JUST SOMEONE IN LIFE
Strong, independent, caring, loving CM, 37, occasional smoker, seeks a woman, 25-40, for a long, meaningful friendship. **3916**

GEEK SEEKS FREAKS

Single, shy, balding, unemployed man, 33, seeks attractive, tall, slender, financially secure, professional woman. I like Star Trek and the Gap. **3918**

LOOKING FOR MY DREAM GAL

Successful SWM, 39, N/S, Catholic, well-educated, clean-cut, works out, loves travel, fine dining. Seeking fun, spontaneous, adventurous, strong-minded SWF, 24-40, to share life's adventures with. **3924**

LOOKING FOR A CUTIE

Handsome, Indian SM, 27, N/S, educated, enjoys travel, reading, music, philosophy, antiques, conversation, the outdoors. Seeking cute, broad-minded, intelligent, outgoing SF for friendship and more. **3925**

LOOKING FOR FUN

WM, 31, seeks similar woman for companionship or friendship. Enjoys yoga, avant-garde and hard-core metal music, artist, film maker, actor. **4154**

CUTE GERMAN

SWM, 37, attractive, blond, blue eyes, 5'7", enjoys traveling, concerts, outdoors, dining, seeks cute SF, race open, for LTR. **1968**

LOVE YOUNGER MEN?

Fun, adventurous, open-minded, SHM, 29, N/S, enjoys the arts, traveling, intelligent conversation, bicycling, hiking, tennis. Seeking open-minded, unattached, uninhibited, free-spirited SWF, 37+, for romance, LTR. **3014**

SEEKS BIG-BOTTOM GIRLS

Handsome SWM, 39, well-endowed, seeks full-figured, chubby female, for fun times. **3685**

DOWN-TO-EARTH

SWM, 28, blond/blue, loves writing/playing music, movies. Seeking fun, open-minded female for relationship. **4090**

BLISSFULLY NECK-TIE FREE

SWM, 50, N/S, light drinker, financially stable, well-read, sense of humor, enjoys walks, museums, movies, bookstores, music, travel. Seeking SF, 40-60, for friendship, possible LTR. **4034**

LET'S START OUT AS FRIENDS

SM, 63, would like to meet you. Enjoys travel, good books. Seeking compatible friend. **4155**

WM SEEKS BUXOM WF

48 Italian WM, seeks local buxom WF with curves, SF homeowner, humorous, attractive active, enjoys gardening, European travel, passion, romance and fine art. **4066**

BUSY WOMAN

Busy, intelligent, kind SM wants same in woman for occasional evenings with friendship, respect and warmth. **4068**

COMPANION SOUGHT

Successful artist/photographer/video producer, attractive, fit, fun male, 49, loves fine dining, exotic travel. Seeking pretty, artistic, adventuresome literary bohemian girl, 20-40. Let's go! **1967**

SPIRITUAL EUROPEAN

Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37, seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. **1180**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family, N/S, please no kids yet. **7798**

SEEKS ACTIVE, OUTGOING FEMALE

SM, 46, 6', 195lbs, brown/blue, enjoys the outdoors, hiking, day trips, cooking, restaurants. Seeking classy, affectionate, fun-loving lady, for companionship, love, laughter, possible LTR. **9433**

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E-mail: sfbgbackseat@placepersonal.com
Fax: Attn Bay Guardian
1-800-397-4444
Mail: Bay Guardian, 520 Hampshire, San Francisco, CA 94110

IS THIS YOU?

SWF, 30, 5'4", 170lbs, blonde/blue, seeks SWF, 30-35, with a goatee, positive attitude, job, Harley, books, education, for friendship, possible LTR. **3848**

COMMITTED, RELIABLE

honorable man wanted by mean, selfish, greedy, demanding, materialistic, educated, tall, big, buxom SBF, 49, who will expect you to pay for everything. **3839**

CONCORD AREA

Petite SHF, 50s, attractive, active, healthy, very affectionate and romantic. Seeking healthy, active, high energy SWM, 50s-60s, N/S, emotionally/financially stable, to share activities. **3813**

men seeking women

PLAYFUL, CREATIVE OPTIMIST

SWPM, 33, 5'10", 160lbs, thinks the world is too amazing to not appreciate it's beauty! Looking for female, 25-37, to explore life with. **4192**

SEEKING MATURE FEMALE

CM, 36, enjoys sports, book unweavings, theater, and dance. Seeking woman, 35-45, who enjoys discussing political, economic, social-cultural issues. **3854**

NOT YOUR AVERAGE GUY

Romantic, adventurous DWJM, 34, 5'8", 170lbs, black curly hair, vegetarian, Reiki Master, N/S, N/Drugs, loves animals. Seeking a woman, 23-43, for LTR. **4135**

ADVENTUROUS, FUNNY EXCITING...

energetic HCM, 27, 5'7", dark brown/hazel, seeks a woman, 18-60, 5'6"-5'8", for friendship, possible LTR. **4119**

MOMENTS OF CONNECTION

WM, 47, N/S, single father, seeks spontaneous, artistic, passionate woman, 35-45, who enjoys cafes, galleries, and small towns, for friendship/companionship. **4136**

FUN & LOOKING FOR SAME.

SWM, 53, 5'7", N/S, enjoys music, movies, museums, theater, boating, camping, hiking, skiing, swimming, walks. Seeking SWF, 28-38, N/S, for friendship, possible relationship. **4125**

UNREAL

Me: Ivy educated, financially secure, athletic, mid 30s, bon vivant, looking for attractive, successful, self confident woman. Sharp and witty very much appreciated. **4110**

AZTEC PRIEST SEEKS MAIDEN...

for love ritual! Spicy, attractive, sweet, intelligent SHPM, 28, 5'11", 175lbs, seeks cute, educated SWA/HF, 21-27, for cornucopia of activities together. **4060**

EMOTIONAL TOURISTS ACCEPTED

Attractive SWM, 30, world traveler, seeks female, 20s-30s, for poetry, dancing, outdoor fun and real conversation in English/Spanish/Italian/French. **4040**

LIFE'S TOO SHORT...

to watch tv. SWM, 33, 6', fit, N/S, no children, seeks SF for music, film, camping, swimming, road trips, and the unexpected. **4041**

FREE LUNCH

SWPM, 39, 6', 165lbs, musician, easy on the eyes, stimulating conversationalist, N/S, no children, seeks a woman, 24-40. **4042**

SINGLE IN S.F.

Professional and cute SWM, 23, 6'1", with college degree, in search of female, 20s, for friendship or relationship. I'm worth a call! **4033**

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First-timers

Dear Readers:
I wasn't really on vacation the last two weeks — who was? I was back east, alternately baking cookies with my nieces and weeping openly in the streets of lower Manhattan. My poor father, New York to the bone, had just moved downtown, so "come see my new place" meant "come sleep in the smoke and glare from the stinking pit, to the sound of sirens and humvees full of troops hissing through the wet, abandoned streets." Some fun, if you enjoy bleak, noirish war movies that are actually happening right now.

Love,
Andrea

Dear Andrea:

A really good friend of mine is 27 and has never had sex. He wants to, but he's never been in a relationship and doesn't know how to get from friendship to the bedroom. He has lots of female friends, but none of us is attracted to him physically (and honestly, we're worried that if one of us has sex with him, he'll get really weird — maybe we're conceited, but we've all had it happen before).

We were thinking of getting him a birthday gift, a night with an escort. Would this be a good idea? We feel like if he could just get past the whole "virginity" thing, he might be able to relax enough to start dating and get into a relationship. How should we ask him about it? Should we just surprise him? Or should we just drop the whole idea and let him figure it out for himself?

Love,
Good Pal

Dear Pal:

I recently ran up some major phone bills trying to talk my brothers out of throwing a surprise party for Mom's birthday. Maybe I'm projecting (I hate surprises, also change, also ... oh, never mind), but I just don't think people really like big surprises all that much. Particularly not embarrassing, illegal surprises that everyone else is already in on.

I do think that seeing a pro is a good way to lose a problematic virginity that threatens to become permanent, and I usually suggest it when this question comes up. I've suggested it to the virgin, though, not some cabal of well-meaning friends. Bring it up in conversation over a drink or five. If he seems interested, tell him you think it's a great idea and offer to pay. Just you, though. Don't make a party out of it.

Love,
Andrea

Dear Andrea:

I am 26 years old and still a virgin. I've never had sexual intercourse, have never used a tampon in my life, have ridden horses seven times in my life, and have no other activities besides aerobics once in a while. I do a lot of masturbating. The other day I inserted a 12-centimeter-long, 4-centimeter-wide object into my vagina (it all went in). To my surprise there was no hymen in the way and no pain, and I felt there was still plenty of space for something wider and longer. I'm worried, because I told my boyfriend I am still a virgin, and we are excited to have sex together for the first time, but I am scared he'll assume I lied to him. Could it be normal to find no hymen, no pain, and lots of space and to be so deep when I've never had sexual intercourse?

Love,
Deep Space

Dear Space:

With everything you hear about cherry popping, painful first times, and tell-tale bloodied sheets, you might be surprised to find out that many women have no detectable hymen and never bleed a bit. It appears that you are one of these, it's perfectly normal, and I really wouldn't worry about it if I were you.

All you have to do is tell your boyfriend what you told me. If you tell him, and he refuses to believe you, then you have bigger problems than a missing hymen.

Love,
Andrea

Note: It doesn't seem possible, but it's that time again. Yup, time to learn everything (well, almost everything) there is to know about sex in just four short weekends, brought to you by the excellent folks at San Francisco Sex Information. Including me. Want to know more? It's all at www.sfsi.org.

A new, full-length, alt.sex.column appears at noon each Friday at www.sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; andrea@altsexcolumn.com; or www.sfbg.com/asc.

Respond #: 1-900-328-0133

NATURE LOVER

Adventurous, independent, outdoor-loving male, seeks folks, all ages, who love to explore the bay area's wild places. Hikers, bird-watchers, dog lovers welcome. **5337**

PALE, LARGE-SIZED...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes, I am monogamous, considerate, and romantic. **8313**

WANTED: MATURE WOMEN

Erotic, sensual, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **9556**

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. **6978**

SEEKING FAMILY-ORIENTED FEMALE

Fun-loving, financially secure attorney, early 40s, seeks relationship with someone who enjoys children and travel. **1271**

WORLDLY, SPIRITUAL...

Liberal SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter. 30s, PhD, slim, olive-complected, mediterranean-looking, handsome. East Indian prince. **8306**

LOVE ASIAN WOMEN

SBM, 28, 5'10", brown/brown, recording artist, enjoys music, movies, dining out, travel, reading. Seeking SAF for LTR. **4047**

LOOKING FOR ELVIRA

Miss witch, cast a spell for me. Do you like role-playing games, fantasy/sci-fi? Were-panther looking for a witch, goth, faerie, or were-wolf. **3736**

A LOT TO OFFER

SWM, 39, seeks SF, 20s-30s, 5'2"-6", 150-200lbs, for walks on the beach, lunch, music, videos, good conversation, and rides on my Harley. **1983**

SWEETEST GIRL ON EARTH

Could it be you? SWM, 32, cute, funny, romantic, passionate, sensitive, playful, intelligent, all-around great guy, seeks someone to adore. **3621**

ARTS APPRECIATING NICE GUY

Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors, hiking, music, movies, museums, dogs, and lots more. Seeking pretty, trim, bright female. 30s to early 40s, with similar interests. **6411**

ASIAN LADY!

SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SAF for sharing outdoor activities, travel, film. **1058**

AFFLUENT BUSINESSMAN

Handsome male, seeks playmate. 18-35, to spoil. **1548**

TALL WITTY CHAP SEEKS...

one warm, affectionate, fun, busty lass for ear nibbling and other nibbling. This SWM, 39, 6'6", N/S, light drinker, broad shoulders, awaits your reply. **3982**

LOOKING TO SETTLE DOWN

SHM, 29, 6', 180lbs, very attractive, works out, seeks SBF for friendship, possible LTR. East Bay. **3980**

GOODFELLA

Intelligent, funny, athletic, shy WM, 25, seeks easygoing SWF with similar qualities for dating. **3932**

TALL AND SLIM

SWM, 6'5", 175lbs, blond/hazel, likes walks, surfing, the outdoors. Seeking energetic, sensitive SWF with similar interests. **3937**

HOW ARE YOU

Smart, sexy, outgoing male, 5'11", broad shoulders, black/brown, engineer, no children, no pets, enjoys romance novels, ping-pong, golf, and travel. Seeking female for casual relationship. **3571**

RED ROOM, FRIDAY, 8/31

You: Asian beauty in a black top talking with friends. Me: tall, blonde, black jacket, v-neck t-shirt across bar. Wanted to talk, but you left. **3910**

YOUNG AND WILD

SM, 20, 5'7", 150lbs, brown/blue, enjoys music, dancing, movies, car shows, quiet evenings. Seeking outgoing female for friendship, possible LTR. **3904**

HARLEY RIDIN' INJUN

Fun-loving, good man, 5'7", 170lbs, long black hair, loves music, riding and good buds. Seeking small-sized, humorous, caring woman, 25-35, friends first/LTR. **3564**

NATURALIST, SENSE OF HUMOR

Secure SM, 35, 6'4", swimmer's body, euro-descent, nice smile/appearance, lives in country near 500 sq-mile lake, seeks adventurous in-shape gal for variety. **3492**

LOVE GOD

Wealthy, extremely handsome SWM, 35, with sexy body and exquisite taste, seeks gorgeous Goddess for intense fusion of mind, body, and soul. **4116**

TOTAL FRENCH MESSAGE

Mature WM gives total French body massages to full-figured, mature woman for her release and pleasure. **8953**

GENTLEMAN

Handsome, healthy, introspective, easygoing SWM, 50s, 6'3", 210lbs, non-smoker, building inspector, loves sports, reading, outdoors. Seeking mature, gentle, feminine SF, medium build, for relationship. **4062**

MYSTERY, WISDOM, COMPASSION...

playfulness, sensitivity, warmth, sensuality, creativity, eccentricity, strength, ease, beauty. Nature, adventures, music, writing, sports, food feeds high-maintenance, communicative, handsome, young 43. **4053**

SPICE UP YOUR LIFE!

Attractive, fit WM, 37, with blue eyes, seeks attractive, fit W/HF, 20-50, for discreet, safe, passionate encounters, possibly more. Let's rendezvous for lunch. **4037**

HENRY MILLER LIVES!

My lifestyle, novels, and appearance frequently compare to Henry. Seeking brilliant muse, to co-create wild art together. Your body type and age are irrelevant. **4010**

ARTFUL PASSION

Well-traveled, athletic SPM, 45, loves dining, good conversation, wine, art. Seeking witty, attractive, athletic SAF for possible relationship. **4002**

OLD-FASHIONED GUY

Sincere, fun-loving, very fit, honest WM, 25, 5'7", seeks sweet, petite, responsible, ambitious, hard-working, fit, affectionate woman, with Christian values, N/S, drug/alcohol-free, who likes pets and children, for fun and friendship, possibly more. **3909**

MASCULINE DUDE

SHM, 32, 5'8", 165lbs, into working out, basketball, barbecues, pinball, darts, bowling, road trips, travel, hanging with good friends. Seeking SM, 21-35, for possible LTR. **3490**

SEEKING COMPANION

SBM, 43, Scorpio, healthy, handsome, professional. Seeking sensual, fit, busty female, 18-40, for safari-like adventures, travel, fun, LTR. **3977**

OUR PASSION

Piano-playing handsome devil with a strong love of the female derrière seeks a sexy, Greek-loving counterpart **3978**

FIXED-TERM RELATIONSHIP

Gentle, caring, intelligent man desires committed, monogamous fixed-term relationship of approximately 12 months duration with intellectual, artistic woman. **3979**

LOOKING FOR LOVE

SWM, 65, seeks attractive, honest SF, age/race unimportant, for movies, dining, friendship first, possible LTR. **3976**

NICEST GUY IN THE WORLD

Tall, athletic, unconventional handsome SM, 58, never tries anything on a first date, seeks fetching SF, any race, 40-60, for second date. **3972**

BREAKING THE ICE

This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionately SWF, 48-58, dating, LTR. Let's meet for coffee. **8154**

ATHLETIC GUY

Handsome HM, 51, 6', 190lbs, N/S, enjoys sports, outdoors, working out, concerts, music. Seeking attractive, romantic honest SF, 40-55, N/S. No games. **3353**

NICE GUYS SLEEP ALONE?

Prove me wrong, SWM, 6'1", grayish hair, likes movies, akido, dining out, hanging out. Seeking honest, easygoing, communicative SWF for dating first, then who knows? **3943**

LEFTIST, PRO-FEMINIST

SWM, 53, spiritually progressive, energetic, upbeat, health-care professional, loves music, dancing, exercise, outdoors, kids, political work. Seeking leftist, feminist mate. **3907**

CELEBRATING LIFE

Sensual, affectionate, kindhearted, healthy, active SWM, 59, 5'9", 160lbs, enjoys conversation, the arts, traveling, dining out, flea markets, jazz, dancing. Seeking similar lady for LTR. **3917**

COMPANIONSHIP

Good-looking SWM, 46, 5'10", 170lbs, seeks attractive SF, 30-50, for companionship, dinner, movies, ball games, ocean excursions, possible LTR. **1338**

LOOKIN' FOR FUN

You: busty, erotic, fit, fun, uninhibited, female, any age, desiring friendship, intimacy, LTR. Me: athletic SWM, homeowner with pool, 6 cars. Marin County. **1549**

LOOKING FOR LOVE

Tall, loving SWPM, 48, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. **8860**

TIERED OF HEARTACHE

Honest, sincere, good-looking SWM, 45, 6'2", long dark blond/blue, muscular build, builds muscle cars, dj, builds custom furniture, seeks SF for best friends, maybe more. **3317**

EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish 57, 5'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. **1319**

men seeking men

THUGGISM IS A WAY OF LIFE

BM, 31, occasional smoker, enjoys playing pool, basketball, and video games. Seeking a male, 23-35, for friendship. **4118**

BEAUTIFUL BUT NEEDS ATTENTION

Erotic, very nice-looking GWM, 33, 6'4", swimmer, medium build, bottom, Euro-descent, seeks daddy type for pleasure! **3036**

SEEKS WESTERN FRIENDS!

SAM, 27, 5'10", 150lbs, N/S, enjoys outdoor sports, music, movies, dancing. Seeking loving, honest, compassionate SM, 21-35, for friendship first, possible LTR. **3664**

SENTIMENTAL MAN

Caring, sweet, passionate, affectionate GWM, 29, Pisces, enjoys hugging, cuddling, kissing, walks on the beach, parks, movies, music, clubs, quiet times. Seeking GM for LTR. **4065**

SEEKING...

Young, cute, spontaneous, friendly, slender GAW, 25, 5'10", 153lbs, toned physique, new to area, seeks interesting GM for dating. **4069**

CHUBBY BUDDY

Very friendly GAW, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **8610**

BI-CURIOS TOO?

Cute BIWM, 33, 5'10", 165lbs, built, athletic, young, inexperienced, friendly, sensual, healthy, seeks similar BIWM, 21-37. **1866**

ORAL PLEASURE FOR MARRIED BI

SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. **8841**

SEEKING MONOGAMY

SWM, 45, brownish-gray/brown, HIV-, enjoys singing, reading, movies, the outdoors, live theater. Seeking honest, sweet, outgoing WM, 35-55, HIV-, for serious relationship. **3945**

OREO LUST

Hot, super hung, attractive, slim WM seeks clean, slim BM to get hot with. **3582**

QUALITY BM SEEKS SAME

Bear type, 38, 5'10", enjoys travel, music, romancing, loving. Seeking together man with sense of humor. **3986**

ATTRACTIVE

BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **8662**

LOOKING FOR SOME FUN

SM, 27, seeks biracial SM, 24-28, H/W proportionate, for friendship first, possible LTR. **1902**

WANT TO ESCAPE BIG CITY?

SGM, 35, hours north from Bay Area, near big picturesque lake in woods, wishes to pamper slender male with swimmer's body and nice legs/buns! **3491**

MATURE MAN...

wanted: WPM, 40-55. Please be fit, kind and masculine. I'm 36, Latino, dark/dark, 5'10", handsome. No one night stands!!! **4079**

SEEKING SEXY TS

SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. **1565**

BI MALE SEEKS...

Bi or Bi curious male for mutual discreet enjoyment, friendship. AM 35, health conscious, professional, enjoy outdoors. **3846**

NOT THE GUY NEXT DOOR

Attractive GWM, 35, 6', 180lbs, dark hair/eyes, seeks clean-cut GWM, 30-40, with varied interests, for dating, possibly more. **3817**

BAKER SEEKS HOT BUNS

which are sweet and sensual. Seeking GW/HM, HIV-, 36-50, who enjoys movies, theater, bicycling, massage. Warm, caring GWM, 43, 5'9", salt-pepper/blue. **3969**

SEEKING SOULMATE

Fit SBM, 44, jazz musician, enjoys live music, cultural events, exercise, tennis, dining out. Seeking similar male with similar interests for relationship. **3923**

COOL EUROPEAN

College-educated, attractive GM, 43, seeks younger GM, 18-35, for friendship first, possible LTR. East Bay. **3867**

HANDSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **8156**

MEN-MEN

41 year-old hispanic bottom looking for mature top. I'm 5'9", 165lbs. You: mature top. Hairy and heavy pluses, but open. **3840**

I SEEK A GREEK

Romantic, hairy GWM, 42, 180lbs, seeks extremely hairy greek man for romance and fun. Must be outgoing and affectionate. **3819**

women seeking women

FUN PEOPLE OUT THERE

AF, 37, N/S, no children, seeks female, 28-43, who enjoys golf, tennis, beaches, sipping fine wine, chocolate, and comedy clubs. **4147**

SEEKING A SEXY PERSON

Athletic SAF, 28, N/S, seeks positive, active SF, 18-32, who enjoys running, biking, hiking, dancing, for fun and excitement. **4130**

FEMME SEEKING SAME

SWF, 22, enjoys dancing, outdoors, sports, movies, dining out, reading. Seeking open-minded, honest sexy female, 19-25, with similar interests, for friendship, possible LTR. **3983**

LOOKING FOR FUN

SF, 20, 5'4", 135lbs, blonde/blue, enjoys reading, music, concerts, skateboarding, travel, dining out, outdoors. Seeking outgoing SM for casual dating, possible LTR. **4049**

DIRTY DANCING

SWF seeks other woman to go out dancing at clubs, see cool bands, play pool, skate in golden gate park. **3265**

FEMININE AND YOUNG

Bif, 24, young and lovely, seeks busty, slender, feminine, attractive female for fun and relationship. **3393**

CLASSICAL MUSIC LOVER

Attractive, intelligent SWF seeks sensitive, romantic, classical music lover or musician for passionate connection. **4114**

BATHE ME IN LEATHER...

Drown me in your sex. Female seeks female with a natural talent for calling upon one's most slutish of sensibilities. **3485**

LOOKING FOR ADVENTURE

Pretty, shapely BF, 45, 5'7", 170

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women seeking men

EAT ME ALIVE

Serve me. Black, big, beautiful woman, college student, big ass Goddess wants submissive, generous, hungry W/AM, 21-75, to body massage me, and for oral service. **T21810**

CAN I BE YOURS

SBF, 20, very curvy and well-endowed, 44DDD, 28/37, ISO generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. **T21257**

SEX IN THE CITY GIRL

Pretty, passionate SWF, 44, seeks tall, clean cut WM, 34-60, single or married, with excellent oral talent. **T2388**

LOVE PRETTY FEET?

Long, slender feet, trim ankles, narrow heels, high arches, elongated toes, button toenails, soft soles. Seeking generous gentleman to pamper, polish, massage, and worship them. **T2383**

BEND OVER AWAKE

Slave husband. Tall, slim, committed white cunnilingus expert, under 40, wanted by big, tall, intense, romantic African dom. Male need to be loved, screwed like a woman. **T2338**

EXOTIC

Exotic, pretty, fit, sane semi-Asian dominant or switch seeks medium-tall SWM, 35-48, attractive, fit, no STDs/Vices. Imaginative, fun, successful, open-minded for LTR. **T2335**

NOT YOUR USUAL CUP OF T&A

SWF, 31, but-ugly, PhD, seeks brain-dead, brawny stud for eugenics experimentation. Send photo and sperm sample. **T2481**

men seeking women

SEEK PRETTY, PETITE FEMALE

Handsome, athletic, sincere SWM, 40, 6'1", 185lbs, well defined and toned, seeks attractive female for friendship. **T2539**

HORNY, HOT, WILLING

WM, 28, 6', athletic, muscular build, brown/blue, seeks women, 18-50, all body types, for role play, oral, anal, everything. **T2536**

TALL, DARK, AND HANDSOME

Professional married WM, 48, passionate, attentive, funny, trim, seeks attractive, intelligent, petite, slender lady, 25-45, with strong libido for discreet rendezvous. **T2486**

TONGUEMAN IS BACK

Labia ladies where are you? You remember I am very good at what I do! Let's reawaken those fantasies again! Amanda call Lee! **T2483**

STOP HERE!!!

WM, cunnilingus expert, seeks black female for intimate pleasure. Stress relief only a phone call away. No reciprocation required. My pleasure is pleasuring you. **T2482**

BIG BEAUTIFUL WOMAN?

Want an affair? Are you a big, beautiful woman in a relationship, wanting discreet affair? Let's meet, talk, connect. I'm 44, Latino. What's your pleasure? **T2477**

PASSIONATE MAN

SWM, 55, nice-looking, passionately loving, caring, amusing, thinking, desires passionate woman, shapely, with extremely large breasts, for sharing these passions. **T2480**

EX BELLE DE JOUR

Gentle, fun man desires a woman with bell de jour past for relationship. **T2468**

ASIAN OR WHITE SUBMISSIVE

Good-looking, friendly, honest, not pushy male, 45, East Bay, seeks A/WF, young and trim a+, to fulfill her fantasies of hot passion. **T2476**

VERY CARING AND LOVING

Very sexy, exotic type of lover. I love to get freaky. I love to give sensual massages, very relaxing. My mission is to please. **T2419**

TOTAL PACKAGE

Sexy and brainy, Eurasian male, 31, with sharp tongue and wild streak to match, seeks partner in crime to keep me in trouble. **T1635**

SEX-OTIC

Very good-looking HM seeks women, 18-45, for non-stop oral. No experience necessary, will teach. Must apply in person. **T2408**

MISTRESS WANTED

Looking for slim, attractive, strict mistress who loves to punish and humiliate in any way she likes. Please leave a message! **T2091**

A HARD WOMAN IS GOOD TO FIND!

SWM seeking fit/bodybuilding goddess to worship! Girls with muscles - such a turn on. Tall girl preferred but not necessary. Will be your friendly admirer! **T1955**

BETWEEN RELATIONSHIPS?

Handsome, athletic male with massage tables is offering sensual massages and fulfillment for women who'd rather not wait until their next relationship. **T2418**

NO HOLDS BARRED

No disqualifications. DBM, 36, 5'11", 215lbs, black/brown, passionate, extremely emotional, hardcore, kinky, freaky, wild, enjoys oral sex, massages, being licked all over, doggy style position. **T1954**

COME FLY WITH ME

Successful SWPM, 48, seeks naturally blonde SWF, 25-35, to be travel companion and more. Enjoy a trip to New York City. **T2095**

YOU ARE NAKED AND BOUND

As the whip excites your flesh, you'll be cosmoically transported. You'll be lovingly held, deeply kissed, totally cherished. Be beautiful and ready to receive. **T2407**

MASTER SEEKS SUB & MORE!

Dominant, fit, stable, attractive DWM, 49, 5'11", sense of humor, seeks younger submissive Bif for lust, love, and LTR. Any race. Novice okay. **T1218**

SUBMISSIVE ASIAN SLUT...

sought for role-playing by attractive WM, 45, who is considerate of your needs. Spanking, licking, verbal, whatever you like. **T2114**

HUNTER SEEKING SAVAGE

SBM, Scorpio, 43, well-endowed, handsome, fit, professional seeks sensual, fit busty female, 18-35, race unimportant, for love/love, adventure, travel and erotic fun. **T2341**

ARRANGEMENT WANTED

with absolute amateur. Kind, bright, wealthy guy, mid-50's, wants twice-a-week arrangement with pretty, sexy, stable WF, 25-35, who's interested in long-term arrangement. No professionals. **T2272**

EXPERT CUNILINGUS

guaranteed satisfaction, reciprocation unnecessary, any age/race, please be clean, healthy, wet and ready to cum. I'm clean gentle and discreet. **T1208**

SHY BUT HUMOROUS

BIWM, 56, seeks white males or females to perform oral sex on in the Concord area only. **T2264**

NICE LOOKING

WM seeks feminine woman to admire your body, and masturbate himself. Any race, any age. **T2197**

GOOD KISSER?

Attractive, generous SWPM, 44, seeks tall, leggy, sexy SBF, 18-35, who looks great in dresses, lingerie, and stockings, for fun times. **T2415**

A FLAMING TV

With great body, Rubenesque woman, seeks similar, sexual, loving couple over 50. Shaved everywhere, high heels, feather boas, 5'11". **T1962**

men seeking men

BIM...

is looking to have oral sex or sixty-nine with men that have cocks seven inches and bigger, uncut, blacks, or couples a plus. **T1176**

ASIAN

Married BIM, in good shape, healthy, seeks Bisexual, 30-50, for long-term friendship. Any race. No STDs. **T1877**

YOUNG STUD WANTED

Seeking 18-25 year-old male, with a swimmer's build, and is well-hung. I'm 36, 5'4", 160lbs, who loves to get kinky. **T2409**

AFTER WORK DELIGHT

SWM, 38, 6', 180lbs, brown/brown, sexy, horny, attractive, hairy, clean, HIV-, seeks younger guy, HIV-, clean, hung, for regular rim/blow, sex rendezvous in SF. **T2406**

DISCREET BJ'S

For horny gentlemen. Kick back, relax, and unload. **T1402**

VIRGIN NEEDS MAN

BIWM, bottom, oral, HIV-, looking for experienced GM to show me the way. Looks unimportant, sex only. Your place. **T2012**

FIRST TIME BI EXPERIENCE

SWM, blond/blue, young, tall, athletic looking, seeks sexy Bi, married, asian, or white male, generous sugar daddy, possible long term fun. Wife must approve. **T2340**

FLOWING LOVE

GBM seeks Asian (chinese) male, 30-50 to open me up and let our love flow. I want you now. **T2336**

IRISH MAN

Young biologist visiting SF wants to explore the masculine side. Complete with red hair and freckles. I am guaranteed to satisfy. Let's see what develops! **T2485**

SPECIAL SERVICE...

for handsome, good-looking WM, Bi ok, married a plus, by hot Asian, 5'6", 125lbs. Sit back and relax, enjoy yourself. **T2479**

GREEN-EYED MALE

Puerto Rican male, 18, beautiful green eyes, would like to lose his virginity with a real man. I will wear lingerie for you. **T2166**

SEEK A STRAIGHT BOY

I would love to service a straight boy who is willing to experiment. No strings at all, I just want the experience. **T2171**

HUNG AND HORNY

Married WM seeks friends for play. Wants to experience feel of huge cocks in every way. Blacks also encouraged. I'm attractive, fit, ready to explore. **T2334**

BI-CURIOS, FIRST TIME

Athletic Bi Latin/White male under 39 sought by young, fit, slender, educated SAM curious for first time experience. Interests: photography, travel. **T1147**

VERBAL DOM

You: HIV-, N/S. Identify straight, need to talk down to me (GWM, 41), while I fellate or masturbate your fat cock. Your place. No reciprocation. **T2204**

NOT IN TOWN FOR LONG

SM enjoys many adult activities, seeks AM, 30s-40s, for fun times. **T2196**

WIFE SAYS IT'S OK

Happily married, healthy, fit, attractive WPM, mid-40s, seeks male friend, 20-30, for periodic, uninhibited get-togethers. Prefer Hispanic/Italian. Uncut a plus. **T2117**

women seeking women

DELICIOUS BUXOM FANTASIES

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BUSTY, BIF, 20S...

5'5", 34D-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. **T1153**

BUSTY, SLIM, PRETTY, BI GIRL

Bif, 20s, seeks another fit Bif, 18-55, for soft, romantic, sensual caress, massage and cuddling. **T1217**

BATHE ME IN LEATHER...

Drown me in your sex. F seeks F with a natural talent for calling upon one most slutty of sensibilities. **T2269**

three's company

COME PLAY WITH US

Attractive, successful, athletic, fun, generous couple seek delicious (and clean) female for exploring new frontiers and living life to its fullest. She's sexy, 5'7", 115lbs, 34C, and just recently bi-curious. Come share our positive energy. No professionals please. **T2413**

KITCHEN DOOR

Fun, freaky, attractive, pagan, bi couple, mid-20s, seeks similar for friendship, possible poly amorous relationship. No singles! **T2417**

FIRST BI TRY

Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BiM, possibly discrete LTR. **T1489**

ALL EYES STOP HERE

Cut through the chase. HM, WF, early 20s, seek couples, 18-45, for safe, clean fun, sexual exploration. Very curious, open-minded. Hotter the better! **T1393**

EXOTIC COUPLES/WOMEN WANTED

Couples and sexy oriental, middle eastern, indian, and hispanic women for hot uninhibited sex, for this young, athletic, tall, blonde/blue guy. **T2274**

TICKLING, PLUS...

East Bay couple. She is beautiful, sexy female, ethnic mix, brown eyes, 5'6", 145lbs, very ticklish. We seek Bif for playful fun and erotic fantasies. No butches or STDs please. **T2267**

TWO WOMEN SEEKING A GUY?

Creative, thoughtful, fun single guy, 27, very attractive, seeks two women who want to have a guy around naked, to do whatever comes to mind. **T2478**

NICE-LOOKING

BM, 37, 6', 230lbs, nice body, seeks mature alternative couple for solo or double her pleasure discreet get-togethers. Let's drive her wild with pleasure/vice versa. **T2414**

BROWN SUGAR

Sexy black couple, she's straight, he's bi-curious. Seeking sexy, discreet male for going wild together. **T2416**

ASIAN BEAUTY 19

Bright, petite, sexy, Bi-curious female, attractive, loving, great lover, WM, 42 seek attractive, sensual, Bi-curious female, 34C minimum, to explore safe, fun. Her first experience. **T2337**

tv/ts

SEEKING TS

Seeking feminine TS for heterosexual, well-endowed, creative, sincere man, 44. All replies answered. Age/race unimportant. **T2545**

49 YEARS OLD

Pretty lady seeks TS for a good friendship and maybe more. 35-55, down-to-earth, and sense of humor. So let's talk! **T1643**

HOT TRANSEXUAL

Looking for a male companion, 21-35, for fun and possible LTR. **T2318**

GENUINELY SEEKING SINCERITY

SWAM, 37, 220lbs, average, good-looking, seeking to fulfill desire for dark-skinned, feminine transvestite lover. Wanting to explore this desire with someone who shares this fantasy. **T2484**

ADVENTUROUS

Small, straight male, 45, slim, brown bottom, seeks functional, TV/TS, 22-40, disease-free, for occasional intimacy. Your pleasure is mine. **T2029**

CROSS DRESSER

WM, mid 40s, cross dresser, seeks TV/TS for dress up and play. **T2268**

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King Size Bed.

Brand New Foster Simmons. Firm Mattress & Box Spring for \$1500 Original price \$3500. The Perfect Bed!

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Beautiful antique bird cages with stands \$30, antique Japanese tansu \$500. Old white farm table \$100. Fabulous "antique" 4 piece pine bedroom set \$1000. Call (415) 921-7782.

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Misc. Marketplace

DISCOUNT CIGARETTES STARTING AT \$8.95! Tax free Snuff Copenhagen/Skoal 26.95 10 count. Tax free, shipped fast, fresh, confidentially from the Seneca Indian Reservation. Barbi's Butts - must be 18. Barbi's Butts.com M-F 8:30am-7pm, Saturday 10:00am-5pm EST. 888-883-3433. (AAN CAN)

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*Personal Messages
*Community Events
\$15 for 3 weeks
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Announcements

Civil Liberties Under Attack

Thursday, Oct. 11, the Electronic Frontier Foundation (EFF) presents a panel discussion on the anti-terrorism legislation and its effect on civil liberties, with ACLU attorney Anne Brick, Lawyers' Committee for Civil Rights of the S.F. Bay Area legal director Robert Rubin, Security Focus Magazine journalist Kevin Poulsen, EFF attorney Lee Tien, and mediated by EFF legal director Cindy Cohn. EFF panel: 6 p.m., Koret Auditorium, San Francisco Public Library, 100 Larkin St., S.F. Free. (415) 557-4400.

Classified Ads

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Copwatch Forum:

Thursday, Oct 11 7 p.m., 145 Dwinelle Hall, U.C. Berkeley. Call for cost. (510) 548-0425.

EXTRAS/ACTORS - Up to \$500 a day! All looks needed. Call for info 1-800-260-3949 ext. 3025. (AAN CAN)

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Know Your Rights!

National Lawyers Guild Bay Area legal hotline for Police/government harassment and repression. (415) 285-1055. Info in Spanish, Arabic and Farsi also available.

'The Terrors of Empire'
Thursday, Oct. 11, Solidarity sponsors a forum with Christian Parenti, author of Lockdown America: Police and Prisons in the Age of Crisis, and Hatem Bazian, director of the Al-Qalam Institute and lecturer in Near Eastern Studies at UC Berkeley. Learn about how US policies have led us to war in Central Asia and what the impact will be on social justice movements at home and abroad. 7 p.m., UC Berkeley, 60 Evans Hall. 415-552-8236

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*Rates may vary based on size of ad.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251171 The following person is doing business as SF FRIENDS OF THE CHILDREN, 1201 Mendell, San Francisco, CA 94124: FRIENDS OF THE CHILDREN, 44 NE Morris, Portland, OR 97212. This business is conducted by a non-profit. Registrant commenced business under the above fictitious business name on the date August 13, 2001. Signed Daria McKnight, SF Friends Of The Children, Daria McKnight Executive Director. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on Aug 23, 2001. **Sept 19, 26, Oct 3, 10, 2001. L# 355101**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251502 The following person is doing business as THROUGH THE HAYES OP. TOMETRY, 529 Hayes Street, San Francisco, CA 94102: Therese C. Langille, 521 B. Monterey Road, Pacifica, CA 94044. This business is conducted by an individual. Signed Therese C. Langille. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, on Sept 7, 2001. **Sept 19, 26, Oct 3, 10, 2001. L# 355102**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251625 The following person is doing business as GAZE STUDIO, 118 Saturn St., San Francisco, CA 94114; Dennis Andrew Maloney, 118 Saturn St., San Francisco, CA 94114. This business is conducted by an individual. Signed Dennis A Maloney. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on September 14, 2001. **September 19; 26, October 3, 10, 2001. L# 355104**

Lost and Found

LOST SMALL BLACK DOG, terrier mix, male, last seen Oakland/Berkeley 9/10. **BIG REWARD** (408) 532-6318.

Personal Messages

INNOCENT MAN

Seeks female friend/activist who understands the flaws in the criminal justice system. I'm 47 years old, black, 6'4", fair skin, green eyes and very athletic. Your physical traits race and age are unimportant. Write to: William Clark, PO Box K-80703, San Quentin, CA 94974

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BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

DON'T GIVE BUSH FAST TRACK AUTHORITY

Free-trade supporters in Congress are exploiting the tragedy of Sep. 11 by forcing a premature vote to grant President Bush Trade Promotion Authority (a.k.a. Fast Track) and passing it off as part of the fight against terrorism. Granting Bush Fast Track would mean that the terms he negotiates for the proposed Free Trade Area of the Americas would be subject only to an all-or-nothing vote before Congress. This would facilitate the passage of a NAFTA-style agreement between the U.S. and Central America, and recent history shows that such free trade treaties cause wages to drop, benefits to be cut, public services to be privatized, and increased repression of workers demanding respect of their rights. Don't let them wrap Fast Track in a US flag! **To contact your Congressional Representatives today, call 1-800-393-1082 and enter your zipcode, or call the Congressional Switchboard at (202) 224-3121. For the latest information visit www.corpwatch.org.**

Jason #137099

Jason is spunky, fun loving, super smart, and of course handsome! He's a 7-month-old Akita mix who weighs 73 lbs. now, but will probably grow to at least 100 lbs. He's hoping to find an adult-only home that has large breed or Akita experience. He already knows how to sit, stay, spin and shake, and he will come when you call him! But he will need to work on further obedience in a class with his new loved ones once he's adopted. If you are patient and have the time to socialize and train Jason, you may be the right match. And if so, the rewards will be countless. (Jason is a Special Care Adoption. Please inquire at our Adoption Desk.)

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The San Francisco SPCA - Maddie's Pet Adoption Center
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JASON

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251653 The following person is doing business as JESSE LEAKE PHOTOGRAPHY, 1592 Union Street, San Francisco, CA 94123; Jesse Leake, 2 Park Circle, #205, Marin City, CA 94965. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date September 17, 2001. Signed Jesse Leake. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on September 17, 2001. **September 26, October 3, 10, 17, 2001. L# 355205**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251790 The following person is doing business as ELECTRONICS FURNITURE, 239 Fillmore, Suite C, San Francisco, CA 94117; James D. Nisbet Jr., 571 Ivy Street, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date October 31, 1996. Signed Jim Nisbet. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on September 20, 2001. **September 26, October 3, 10, 17, 2001. L# 355207**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251661 The following person is doing business as CANDIDA OPALS, 2185 Hayes St. #8, San Francisco, CA 94117; Candida L. Kutz, 2185 Hayes St. #8, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date Sept 17, 2001. Signed Candida L. Kutz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on Sept 17, 2001. **October 3, 10, 17, 26, 2001. L# 360102**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251727 The following person is doing business as FIRST CUTS, 257 Kearny St., San Francisco, CA 94108; Flora Myint Teo, 1874 23rd Ave., San Francisco, CA 94128. This business is conducted by an individual. Registrant commenced business under the above fictitious business name on the date September 17, 2001. Signed Flora Myint Teo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on Sept 19, 2001. **October 3, 10, 17, 26, 2001. L# 360103**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251912 The Fictitious Business Name: 20TH CENTURY INTERIOR DESIGN, 3686 20th St. San Francisco, CA 94110; John Meaney, 3190 Bird-sall Ave. Oakland, CA 94619. The business is conducted by an individual. Signed John Meaney. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Kit Chau, Deputy, on Sept. 27, 2001. **October 10, 17, 24, 31, 2001. L# 360205**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 251940 Fictitious Business Name: GALLERIA DI MILANO, 2555 Taylor Street, San Francisco, CA 94133; DIGITAL ELECTRONICS, INC., - California Corp# 2247733, 2555 Taylor Street, San Francisco, CA 94133. The business is conducted by a corporation. Corporation or Company Name: Digital Electronics, Inc., Francisco Alessi, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on September 28, 2001. **October 10, 17, 24, 31, 2001. L# 360206**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324321 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF ROBIN DAUGHERTY TO ALL INTERESTED PERSONS: ROBIN DAUGHERTY filed a petition with this court for a decree changing names as follows: present name ROBIN DAUGHERTY, proposed name ROBIN SPARKS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 5, 2001 Time: 9:00 AM Department 218. Dated September 6, 2001. Ronald E. Quidachay, Judge of said Superior Court. **September 19, 26, October 3, 10, 2001. L# 355107**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324607 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF SIXTA MAGLALANG SANTIAGO TO ALL INTERESTED PERSONS: SIXTA MAGLALANG SANTIAGO filed a petition with this court for a decree changing names as follows: present name SIXTA MAGLALANG SANTIAGO, proposed name SIXTA PINGUL MAGLALANG. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 11, 2001 Time: 9:00 AM Department 218. Dated September 17, 2001. Ronald E. Quidachay, Judge of said Superior Court. **September 26, October 3, 10, 17, 2001. L# 355201**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324215 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF EMILY MARIE RAY TO ALL INTERESTED PERSONS: EMILY MARIE RAY filed a petition with this court for a decree changing names as follows: present name EMILY MARIE RAY, proposed name EMIL MCPHARLIN RAY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 29, 2001 Time: 9:00 AM Department 218. Dated August 31, 2001. Ronald E. Quidachay, Judge of said Superior Court. **September 26, October 3, 10, 17, 2001. L# 355206**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324521 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MICHAEL LOVE ALEXANDER SYROTCHEN TO ALL INTERESTED PERSONS: MICHAEL LOVE ALEXANDER SYROTCHEN filed a petition with this court for a decree changing names as follows: present name MICHAEL LOVE ALEXANDER SYROTCHEN, proposed name SPIKE HAROLD CAMERON. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 11, 2001 Time: 9:00 AM Department 218. Dated September 13, 2001. Ronald E. Quidachay, Judge of said Superior Court. **October 10, 17, 24, 31, 2001. L# 360201**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 325055 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CHRISTOPHER HOWARD PLOCK TO ALL INTERESTED PERSONS: CHRISTOPHER HOWARD PLOCK filed a petition with this court for a decree changing names as follows: present name CHRISTOPHER HOWARD PLOCK, proposed name FERRIS CHRISTOPHER HOWARD PLOCK. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: December 3, 2001 Time: 9:00 AM Department 218. Dated October 2, 2001. Ronald E. Quidachay, Judge of said Superior Court. **October 10, 17, 24, 31, 2001. L# 360203**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 324543 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF ETERNITY CHAPMAN TO ALL INTERESTED PERSONS: ETERNITY CHAPMAN filed a petition with this court for a decree changing names as follows: present name ETERNITY CHAPMAN, proposed name KUANGO SEI-LAH. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 19, 2001 Time: 9:00 AM Department 218. Dated September 14, 2001. Ronald E. Quidachay, Judge of said Superior Court. **October 10, 17, 24, 31, 2001. L# 360204**

SUMMONS (CITACION JUDICIAL) ON FIRST AMENDED COMPLAINT. NOTICE TO DEFENDANT: (Aviso a Acusado) GUISEPPE E. MUZZI, HOME SAVINGS OF AMERICA, WASHINGTON MUTUAL, AND ALL PERSONS UNKNOWN CLAIMING ANY INTEREST IN THE PROPERTY, NAMED AS DOES 1-50 INCLUSIVE, YOU ARE BEING SUED BY PLAINTIFF: (A Ud. Le esta demandando) EVANGELINE A. WILLIAMS CASE NUMBER SCV11409 You have 30 CALENDAR DAYS after this Summons is served on you to file a typewritten response at this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or a legal aid office (listed in the phone book). The name and address of the court is: (El nombre y direccion de la corte es): PLACER COUNTY SUPERIOR COURT, 101 MAPLE STREET, AUBURN, CA 95603. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la direccion y el numero de telefono del abogado del demandante que no tiene abogado, es corte) ALISA J. STEPHENS (SBN 078938) (913) 786-6703 (916) 786-0950, JONES & STEPHENS, A PROFESSIONAL CORP., 2130 PROFESSIONAL DRIVE, SUITE 250, ROSEVILLE, CA 95661. DATE: (Fecha) July 30, 2001 JOHN MENDES, Clerk, (by Actuario) K. Dutton, Deputy (Delegado). **September 19, 26, October 3, 10, 2001. L# 355109**

TO: RAY E. SMITH: You have been sued by Burnham, Haber & Associates, the plaintiff, in District Court in and for the County of Ada, Idaho, Case No. CV 0003290M. The nature of the claim against you is breach of contract, open account, on account stated and quantum meruit. The amount of claimed damages is \$6,469.40 plus interest accrued to date. Any time after 20 days following the last publications of this summons, the court may enter a judgment against you without further notice, unless prior to that time you have filed a written response in the proper written form, including the Case No., and paid any required filing fee to the Clerk of the Court at 514 W. Jefferson, Boise, ID 83702, and served a copy of your response on the plaintiff's attorney's Phillip S. Oberrecht or Joshua S. Evett, Hall, Farley, Obberrecht & Blanton, P.A., 702 West Idaho Street, Suite 700, P.O. Box 1271, Boise, ID 83701, telephone (208) 395-8500. A copy of the Summons and Complaint can be obtained by contacting either the Clerk of the Court or the attorney for plaintiff. If you wish legal assistance, you should immediately retain an attorney to advise you in this matter. DATED this 21 day of September, 2001, filed in ADA COUNTY DISTRICT COURT BY JEAN SWANKE, Deputy Clerk. **October 3, 10, 17, 24, 2001. L# 360104**



Auto

Used Cars & Trucks
69' VW Bug - \$1500. Beige, 10K on engine, new clutch/ flywheel. Custom air cleaner/ exhaust/ seats. Jedd (510) 644-3574. oripunk@aol.com.
87' Mercedes Benz 300E - white, 248K, sunroof, 4door, automatic, p/w, p/s. Looks & runs Great. Call (415) 499-1430.

WANTED: SLANT 6 225 - for 68' Dodge Dart Swinger (ASAP). Perfect running condition & SF Bay Area. Ryan (510) 653-3768 or djrain@pacbell.net.

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87' Mercedes Benz 300E - white, 248K, sunroof, 4door, automatic, p/w, p/s. Looks & runs Great. Call (415) 499-1430.

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In Monaco, 10.8% of the population was aged 75 and over in 1995.

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\$514. Western Addition. Room in sunny apartment with hardwood floors and great view. Near shops and public transit. Permanent or temporary. Ref#7147. Two hundred more! The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$575+ Pacific/Taylor Sunny, view, clean, quiet, cable, closet, transportation, safe. Prefer female professionals, artists, writers, students. Requires a quiet person. (415) 563-2176.

\$600 CASTRO/EUREKA VALLEY (Webster @ Waller) to share with 45yo SM F/P - (#30709) — We have over 600 rooms in San Francisco! — **RENT TECH** 863-7368 or www.renttech.com. Fee/Guarantee.

\$600 FUN DECOR - Share sunny Richmond District 50's apartment. Hardwood floors, skylights & Elvis. Non-smoking. No pets. Available 11/01/01. (415) 387-8654.

\$600 NOE VALLEY (Dolores @ 25th St) to share with 38yo GF. Yard - H/W Floors - F/P - Very quiet and responsible household. Easy going and independent from each other. (#30761) — We have over 600 rooms in San Francisco! — **RENT TECH** 863-7368 or www.renttech.com. Fee/Guarantee.

\$600 - Quiet, furnished, newly remodeled, hardwood, Ocean View, upstairs/ in-law separate kitchen & bath, W/D, transportation, campus nearby. (415) 885-1119 x388 or (415) 999-1338 daily viewing.

\$640 NOB HILL (Sutter @ Jones) to share with 33yo GF. Deck - H/W Floors - D/W - W/D - Large room, plus small dining/work room. Mod kitchen, dishwasher, claw-foot tub, walk-in closet, view of Downtown skyline, friendly neighbors, roof access. (#30743) — We have over 600 rooms in San Francisco! — **RENT TECH** 863-7368 or www.renttech.com. Fee/Guarantee.

\$650. Daly City. Room in house with washer/dryer, garage, & extra storage space. Public transit nearby. Permanent or temporary. Pets OK. Ref#7208. Two hundred more! The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$675 PAC HEIGHTS room in a 2 Bedroom semi-modern apartment. Elevator, d/w, neat, light social activity. (#223390) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

\$700. Bernal Heights. Room in house with private bath, view, yard, deck, washer/ dryer & fire place. Off street parking and transit nearby. Pets OK. Ref#7209. Two hundred more! The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606.

\$700 CASTRO/EUREKA VALLEY (Hancock St @ Church) to share with 34yo GM. Deck - H/W Floors - D/W - 180 degree view of the city. Top floor unit, large private terrace. Always sunny. Moderate kitchen, large closet, 10x13 room. Share place with stable gay couple. On the J-line. Furnishing can be negotiated. (#30786) — We have over 600 rooms in San Francisco! — **RENT TECH** 863-7368 or www.renttech.com. Fee/Guarantee.

\$700. Outer Sunset. Room in apartment with hardwood floors, view, deck and patio. Extra storage space and off street parking. Shops and public transit nearby. Pets OK. Permanent or temporary. Ref#7192. Two hundred more! The Original San Francisco Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$700 POTRERO HILL (San Bruno Ave @ 19 Street) to share with 32yo SM. Deck - H/W Floors - Parking - D/W - W/D - (#30733) — We have over 600 rooms in San Francisco! — **RENT TECH** 863-7368 or www.renttech.com. Fee/Guarantee.

\$725 NORTH BEACH/TELEGRAPH HILL (Vallejo @ Mason) to share with 35yo SM and 2 others. Deck - H/W Floors - D/W - W/D - Small room but large kitchen. Great neighborhood and close to everything. (#30737) — We have over 600 rooms in San Francisco! — **RENT TECH** 863-7368 or www.renttech.com. Fee/Guarantee.

\$733 CASTRO/EUREKA VALLEY (Walter St. @ 14th St.) to share with 27yo GM and 2 others. H/W Floors - W/D - Other roommate is female in her late 20's. We are easy-going and respectful, hopefully you are too. (#30723) — We have over 600 rooms in San Francisco! — **RENT TECH** 863-7368 or www.renttech.com. Fee/Guarantee.

\$765 UPPER NOB HILL room, h/w, garden. House keeper cleans common areas, seeking mature, professional individual who works full time and off the premises, close to transit, shops, and Downtown. Older building, high ceilings, lots of charm, roof deck, panoramic views, shared gas and utilities. (#228294) The most available listings, the largest and best service for 20+ years, customized searches with instant delivery, more photos and better info, SF and East Bay, free preview with photos and limited membership at www.MetroRent.com, 415-563-7368. List Vacancies Free!

\$777 NOE VALLEY (Cesar Chavez @ Castro) to share with 37yo GM. Deck - Spacious, quiet, sunny, recently repainted unit Large deck, exceptional view, and new appliances. I'm dependable, athletic, neat and clean with a good sense of humor. (#30742) — We have over 600 rooms in San Francisco! — **RENT TECH** 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 Hayes Valley/ Lower Haight (Oak at Laguna). Quiet room in 4 bedroom/ 2 bath Victorian house near public transportation. (415) 845-8588.

\$850 COLE VALLEY (Arguello @ Frederick) to share with 32yo SM and 3 others. Deck - Yard - H/W Floors - D/W - W/D - F/P - We have two rooms open in a large beautiful 5 BD house. Great neighborhood, relatively easy parking, excellent place to live. We are graphic designers, come talk to us. (#30728) — We have over 600 rooms in San Francisco! — **RENT TECH** 863-7368 or www.renttech.com. Fee/Guarantee.

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\$925 Pacific Heights - room in Large, Clean 3 BR Apt. 2 Baths. Parking. Available Oct. 1, 2001. (415) 567-8890.

\$950 Nob Hill (Leavenworth at Jackson). Spacious room in charming 5 bedroom/ 3 bath home. Near downtown shops and transportation. (415) 845-8588.

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